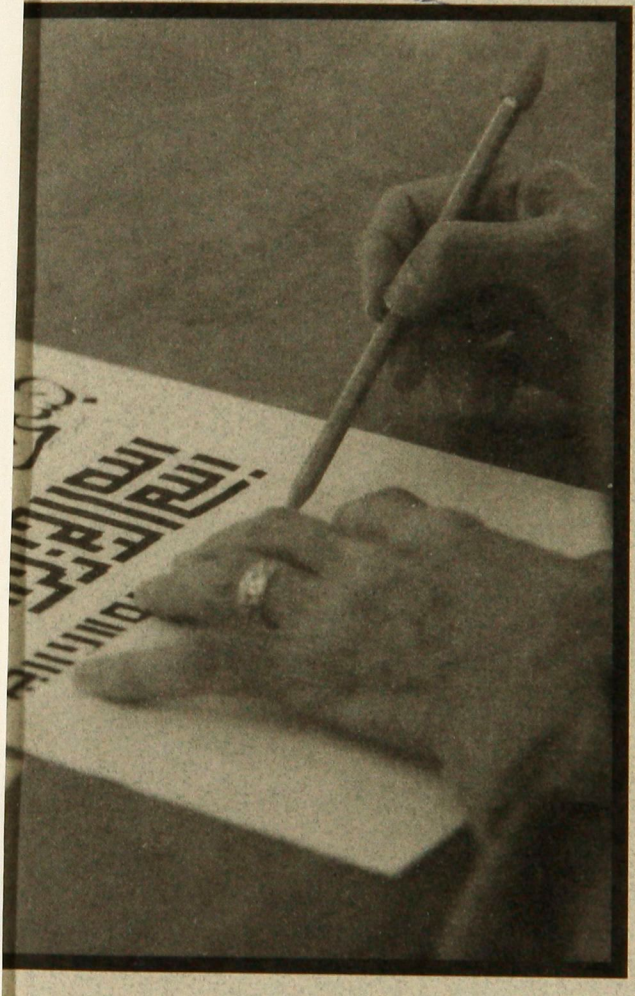
THE Arabic SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2002

The Arabic School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
e-mail: languages@middlebury.edu
web: www.middlebury.edu/~ls

Summer 2002

Nine-Week Session
June 14–August 16
Total Fees: $6,626
(Tuition $4,295; Board $1,667; Room $664)

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Welcome from the Director

It's a great pleasure and honor for me to welcome you to the 2002 summer session of the Arabic School.

Please allow me to share with you some information about our School, its philosophy, and its recipe for success. Since 1982, the Arabic School in Middlebury has evolved to become the primary destination on the North American continent for students who wish to learn and live the Arabic language and culture in a relatively short period of time. Throughout its history, the School has been synonymous with three words: prestige, achievement, and satisfaction.

Our teachers come from prestigious academic institutions from the Arab World as well as the United States. Every summer, Middlebury employs some of the most dedicated teachers from leading U.S. universities and Arab countries who come to Middlebury to share their experiences and expertise with you. They bring with them rich cultural backgrounds as diverse as their linguistic and geographic communities. They also bring many years of excellence in teaching Arabic to non-native speakers. On the other hand, when they return to their home institutions, they take with them the innovative and highly effective techniques of the Middlebury approach to teaching foreign languages.

The students also are among the most dedicated and highly motivated in the world. Our students come from universities and professions all over the world, and represent a wide variety of backgrounds and interests. Their diversity adds to the uniqueness of the program. We believe that they acquire in Middlebury a much higher set of goals and expectations for themselves and for their future Arabic classes, and that's thanks to our effective immersion approach, the language pledge and the many hours they spend in contact with their teachers in and out of class.

The Arabic School offers you a unique experience that is virtually unmatched anywhere in the world. Middlebury is much more than

textbooks and classrooms. The entire environment shapes your Arabic learning experience. This way of life cannot be calculated in terms of semesters and credit hours. You will eat, sleep, study, make friends, interact with professors, watch television, and attend lectures and films, all exclusively in Arabic. Arabic newspapers, magazines, and Internet connections to Arabic websites will keep you up to date on current events around the world. You can enjoy all of your favorite sports at Middlebury College's modern sports facilities, while learning to challenge your opponents in Arabic.

The Arabic School challenges its students to live up to their utmost potential. We know that you are willing to invest nine weeks of your life in this program. We realize that you have pledged total commitment to the acquisition of Arabic language and culture. We appreciate that you will entrust us with the mission of guiding you to your goals. We pledge that we are equally committed to the same mission and we will provide you with the tools and the assistance necessary for you to achieve your goals. We will challenge you and we expect you to challenge us. We realize that you are an individual with your own aspirations and your own priorities. At the Arabic School, we will do our best to help you reach the goals that you have set for yourself, in an intense, yet friendly and enjoyable environment. Please do not hesitate to call on me if you have any questions about the Arabic program. I look forward to greeting you in person in Middlebury, *InShaa'Allah*.

Nabil Abdelfattah, Ph.D.
Director

The Arabic School

The Arabic School offers Elementary, High Elementary, Intermediate, High Intermediate, and Advanced courses in the nine-week summer session. The curriculum emphasizes reading, listening, speaking, culture, and writing skills, all of which are practiced daily in and out of class. Students engage in communicative and functional activities, often in small groups, that maximize interaction and linguistic accuracy. Reading and listening materials are all authentic. The School has its own language lab with a wide selection of audio tapes for work on listening skills. Students have access to the textbook audio tapes in digitized sound available on-line in computer labs. In addition, students are introduced to word processing in Arabic. All the Macintosh computers at the Middlebury College Computer Center are equipped with the *Nisus* Arabic word-processing software and with Internet and e-mail connections.

The Middlebury College Starr Library houses a modest modern and classical Arabic collection covering a wide range of academic and non-academic interests, which students at all levels may use for outside reading and class projects. Students can read *Al-Ahram* and *Al-Hayat* newspapers which are available daily as well as a selection of magazines in the lobby of Starr Library and the social lounge of the Arabic School. The School also has an extensive collection of Arabic music tapes, CDs, and films on video cassette from many parts of the Arab World.

The main focus of the School is the teaching of Modern Standard Arabic. At the High Intermediate and Advanced levels, students are exposed to "Educated Spoken" forms of some Arabic dialects. This addition to the School's curriculum has been implemented in response to a growing need to bring students' aural and oral proficiency to a level where they can comfortably and naturally interact with Arab intellectuals and conduct their daily life in the Arab World.

The material covered and the level of proficiency achieved in one summer at the Middlebury Arabic School is generally considered equivalent to

at least one academic year's work at most other institutions. Student progress is evaluated through the administration of written and oral proficiency tests at the beginning and end of the session.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours. Each level offered in the nine-week session of the Arabic School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process accompanies admissions materials published by the Language Schools each year.

Graduate Internships

Every summer, the Arabic School offers two graduate internships. Graduate interns may audit the Advanced level class, observe the teaching of regular school faculty, help in correcting homework and material preparation, tutor individual students and hold office hours, and in general participate in all other school activities. Eligible candidates must have served as teaching assistants at their home institutions or have career interests in the field of Arabic language and literature. Candidates must possess at least an Advanced level proficiency in Arabic. The Arabic School provides interns with full room and board and a small stipend for the nine-week session. Interns are expected to cover their own travel expenses to and from Middlebury College. For more information about these internships, please write to the Director of the Arabic School at Middlebury College.

Enrollment

Upon acceptance, all students must pay a $200 **non-refundable** enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 2003 summer session will be available in the fall of 2002 from:

The Arabic School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/~ls

We admit qualified students on a "rolling" basis to provide candidates with timely decisions as soon as their applications are complete. Final placement in a level of study is determined by performance on written and/or oral placement examinations.

Administration, Faculty, and Staff

Director
NABIL ABDELFATTAH, Assistant Professor of Arabic, Western Michigan University; Ph.D., University of Texas at Austin

Faculty
RACHID AADNANI, Doctoral Candidate in Arabic Literature, Binghamton University (SUNY); M.A., Dartmouth College

MAHMOUD ABDALLA, Lecturer in Arabic, Washington University (St. Louis); M.A., Essex University (U.K.)

NORA ABDELWAHAB, Instructor of Arabic, Arabic Language Unit, American University in Cairo; M.A. in Teaching Arabic as a Foreign Language, American University in Cairo

GHAZI ABU HAKMEH, Doctoral Candidate in Foreign Language Education, University of Texas at Austin; M.A., St. Michael's College

LUTF AL-KEBSI, Instructor of Arabic, Center of Arabic Language and Eastern Studies, Sana University (Yemen); B.A., Thumar University (Yemen)

VALERIE ANISHCHENKOVA, Doctoral Candidate in Arabic Studies, University of Michigan at Ann Arbor; M.A., St. Petersburg State University (Russia)

SHERIFA ATTALLA, Instructor of Arabic, Arabic Language Unit, American University in Cairo; M.A. in Teaching Arabic as a Foreign Language, American University in Cairo

MARIE THERESE BAAKLINI, Instructor of Arabic, American-British Academy in Oman; Oxford Teaching Certificate in Teaching Foreign Languages

TAOUFIK BEN AMOR, Lecturer of Arabic, Columbia University; Ph.D., University of Tunisia

HOUSNI BENNIS, Instructor of Arabic, University of Virginia; Doctoral Candidate, Washington University (St. Louis)

ALLAL EL-HAJJAM, D.E.S., D.E.A., School of Arts, Mohammed V University, Rabat

RAYMOND FARRIN, Doctoral Candidate in Arabic Literature, University of California at Berkeley

AZZA HASSANEIN, Instructor of Arabic, Arabic Language Unit, American University in Cairo; M.A. in Teaching Arabic as a Foreign Language, American University in Cairo

AHMAD KAROUT, Instructor of Arabic, l'Institute Francais d'Etudes Arabes de Damas (IFEAD) (Syria); Diploma in French Literature, University of Damascus

NAVENKA KORICA, Instructor of Arabic, Arabic Language Unit, American University in Cairo; M.A. in Teaching Arabic as a Foreign Language, American University in Cairo

DAVID NANCEKIVELL, Doctoral Candidate in Arabic Studies, Harvard University; M.A., University of Laval (Canada)

FARIDA RIHANI, Professor of English, Cadi Ayyad University (Marrakesh); Ph.D. in Comparative Literature, University of Georgia

MICHELE ZIMNEY, Doctoral Candidate in Religious Studies, University of California at Santa Barbara

Arabic School Coordinator
AMY COMES

Bilingual Assistant
SAMUEL LIEBHABER, Doctoral Candidate in Arabic and Semitics, University of California at Berkeley; M.A., University of California at Berkeley

Technical Bilingual Assistant/Graduate Intern
MICHAEL A. TOLER, Doctoral Candidate in Comparative Literature and Translation Studies, Binghamton University (SUNY); M.A., New York University

Graduate Intern
ELLEN A. McLARNEY, Doctoral Candidate in Comparative Literature and Middle Eastern Studies, Columbia University; M.A., Columbia University

Program of Studies

101-102-103-104 Elementary Arabic (Level 1)
The beginning level is designed for students with no prior knowledge of Arabic. During the first week, elementary level students sign a modified pledge allowing them to interact with their instructor in English while in class. In all other aspects of their daily life in the school, beginning level students abide by the full Language Pledge. From the first day of classes, students are exposed to authentic reading and listening materials. They engage in functional activities, often in small groups, necessary to their survival in the school community and later on in an Arab setting. Students at the elementary level are introduced to the use of Arabic computer software and to listening materials in digitized form and on the Internet. Reading assignments from Arabic sources on the Internet are also a feature of this level. Students write long compositions and make oral presentations in class in a way that makes the use of Arabic a natural process and helps students at this level blend in with students from higher levels. Students are expected to spend between four and five hours outside of class working on assignments and preparing for next day's class. (4 units)

Required Texts:
1) *Alif Baa, An Introduction to Arabic Letters and Sounds,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
2) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

197-198-199-200 High Elementary Arabic (Level 1.5)
This course of study is designed for students who have had some exposure to Arabic through an academic institution, through living for a period of time in an Arab country, or through private tutoring in the language. Students at this level typically come from different backgrounds, have studied using different textbooks, and have different levels of proficiency. Students are expected to use Arabic exclusively from the outset and all instruction is

conducted in Arabic. Students in this level are exposed to authentic reading and listening materials that are of more depth and length than those used in Level 1. The speaking and writing assignments are more varied and more demanding than Level 1 assignments. Students at this level are required to write and edit their compositions using Arabic word-processing software available at the School, in addition to other technological features such as digitized sound for *Al-Kitaab* lessons and reading and listening assignments from the Internet. Students are expected to spend between four and five hours a day outside of class working on assignments and preparing for next day's class. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
2) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

201-202-203-204 Intermediate Arabic (Level 2)
Students placed in Level 2 normally. have taken two or three semesters of Arabic in an academic setting and have knowledge of the basic grammatical and lexical features of Arabic. Sometimes a "lower intermediate" class is created to accommodate those students whose proficiency and language skills require that they go at a slower speed than regular intermediate students. Typically, students in the lower intermediate class have finished only two semesters of college Arabic, or more than two semesters but have been away from the language for some time. The objectives of Intermediate Arabic are, in general, to solidify knowledge of the basic rules of Arabic grammar, to expand vocabulary in terms of complexity, and to increase the acquisition of words for active use in a wide variety of topics and settings. Emphasis is placed on the use of authentic reading and listening materials, and on communicative writing and speaking tasks. Students at the intermediate level are required to go to all Arabic lectures and movies. Usually, there are homework assignments designed to enhance each student's benefit from the cultural activities. At the end of the course, students at the intermediate

level are expected to write a long composition of at least 1,200 words. Oral presentations of 15 to 20 minutes are regular activities at this level. In addition, work outside of class requires an average of four to five hours a day. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.
2) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part II,* by Brustad, Al-Batal, & Al-Tonsi, Georgetown University Press, 1997.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

301-302-303-304 High Intermediate Arabic (Level 3)
Students at this level have a broader range of vocabulary, more fluency in speaking, and more advanced skills in Arabic than students at the regular Intermediate Arabic level. The main objective of this course is to move students in a short period of time across the threshold of the high intermediate level of proficiency and provide opportunities and learning strategies towards the advanced level of proficiency. This level is characterized by extensive readings and discussions on a multitude of political, social, cultural, and literary topics. Writing assignments are geared toward stylistic and aesthetic aspects of the Arabic language. Students produce lengthy expository and argumentative discourse. Attending lectures and films and participating in follow-up discussion sessions either with their instructor or the visiting lecturer are regular features of class activities. Listening activities focus on authentic materials of considerable length and content. At this level, students choose one of the colloquial dialects offered in the School. The objective is to equip students with the necessary conversational skills that would enable them to engage in meaningful discourse with educated Arabs in a medium that is not considered artificial or unfamiliar in the Arab World. The study of the dialect is uniquely integrated into the general curriculum emphasizing the linguistic realities in the Arab World. Work outside of class requires between four to five hours a day. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿArabiyya: A Textbook for Beginning Arabic, Part II,* by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1997.
2) *Al-Kitaab fii Taʿallum al-ʿArabiyya, Part III (Preliminary Edition),* by Brustad, Al-Batal, & Al-Tonsi.
3) *The Hans-Wehr Dictionary of Modern Written Arabic,* Spoken Languages Services.

401-402-403-404 Advanced Arabic (Level 4)
Students accepted at this level are expected to have mastered language mechanics and possess the high intermediate level of proficiency in Modern Standard Arabic. The course is designed to enable students to attain solid, advanced level proficiency or higher in the various language skills. Readings at this level are extensive and varied in terms of genres and academic interests. They consist exclusively of authentic materials on various contemporary and classical topics in language, literature, and the social sciences. Chapters from books, novels, and lengthy articles form the backbone of this course. Students analyze the stylistic features of different genres and texts. Special emphasis is placed on understanding the nuances of the language and the use of idiomatic expressions and rhetorical devices. Home assignments are varied and typically consist of attending or watching a recording of a lecture, reading a chapter from a book and making an oral presentation in class based on that reading, engaging in a panel discussion with other classmates and one or more of the other instructors in the School, or watching a live TV broadcast (via satellite) of a cultural, historical, political, or religious nature. At the advanced level, students also study the basic structures and phonological system of one of the major colloquial dialects. Students are encouraged to adopt the same linguistic medium that intellectual and educated native speakers of Arabic adopt in their conversations on academic topics. The study of the dialect is uniquely integrated into the general curriculum emphasizing the linguistic realities in the Arab World. Work outside of class requires between four to five hours a day. (4 units)

Required Texts:
1) *Al-Kitaab fii Taʿallum al-ʿArabiyya, Part III (Preliminary Edition),* by Brustad, Al-Batal, & Al-Tonsi.

2) *Adawaat al-Rabt* by Ahmed Taher Hasanein & Nariman Al-Warraki, American University in Cairo Press, 1994.
3) *The Hans-Wehr Dictionary of Modern Written Arabic*, Spoken Languages Services.
4) A variety of additional texts selected by instructor(s).

Clubs

In addition to regular coursework, students above the first level are also expected to participate in a club of their choice. The clubs hold two-hour meetings once a week. The clubs are determined by student interest. Clubs in the 2001 summer session included the following:

(1) Arabic Music Club: Students worked on learning Arabic songs and folk dancing.
(2) Dance Club: Students learn and practice basic techniques of Arabic dancing, and perform at functions for the Arabic School and Language Schools community.
(3) Calligraphy Club: Students learn and practice the art of calligraphy, and produce a public exhibition of their work at the end of the summer session.
(4) Cinema Club: Students watched an Arabic film every week and discussed its cultural and artistic content.
(5) Qur'an Club: This club was based on reading some of the Suras of the holy text and their interpretations, and on learning the rules of recitation (tajwiid).
(6) Journalism Club: Students produced a bi-weekly wall newspaper with news, editorials, jokes, entertainment, etc.
(7) Radio Club: Students in this club produced a weekly one-hour Arabic radio program that was broadcast on the Middlebury College radio station. The program included interviews, local and international news, weather, and music.
(8) Cooking Club: Our students learned the art of Arabic cooking from their teachers who hail from several different countries in the Arab World. The whole School appreciated the weekly dish from the club.

Elementary level students form their own club for the first half of the session and join the other clubs for the second half.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Arabic School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

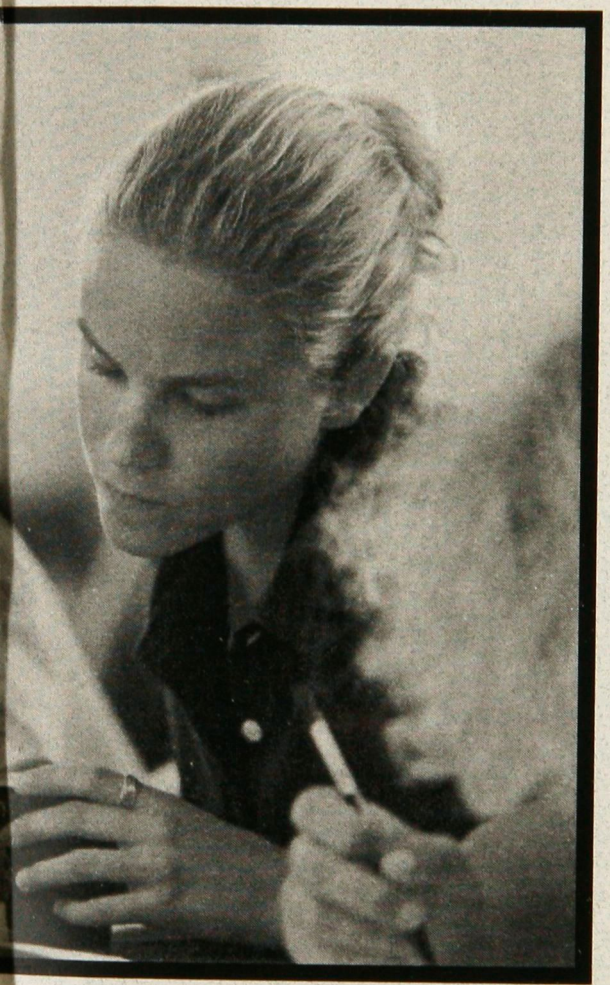
Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

THE Chinese SCHOOL



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Cover: A Level 1 class with Lead Teacher Meiqing Zhang

Letter from the Director:

As the Chinese School at Middlebury College approaches its 37th summer, we take great pleasure to present you with information on the life of the Chinese School at Middlebury College and our 2002 program.

With its long tradition of academic excellence, each summer the Chinese School offers its students a unique, unparalleled opportunity to learn Chinese language and culture. In nine short weeks, with the support of a dedicated faculty and staff, a rigorous, well-implemented curriculum, a speak-Chinese-only total immersion learning environment, and a low student-teacher ratio, our students make unimaginable progress. At the end of each summer, comparisons of entrance and exit speaking and reading proficiency test results lend clear credibility to this claim. We have built into our curriculum an active assessment component which monitors and measures students' progress. Our team effort ensures that students receive individual attention and continuous feedback. We also make sure that our students understand and carry out their responsibility to learn. Both teachers and students work diligently as coaches and learners, respectively, toward the same goal — to ensure that our students' ability to understand, speak, read, and write Mandarin Chinese improves dramatically day by day throughout the summer.

Life in the Chinese School is guided by, but not limited to, this goal. Every summer, we provide a wide range of cultural, interactive, and other types of activities. Playing on and cheering for our soccer team as it competes against the other language schools, for example, engenders camaraderie among students and faculty. Movies, lectures, concerts, and art exhibits provide numerous avenues for gaining access to the Chinese culture. Picnics, hikes, cooking activities, mini-olympics, or simply hanging out with teachers and fellow classmates

give us opportunities to relax and make acquaintances which often lead to life-long friendships. Living the Middlebury Chinese School experience drives both the students and the faculty to discover strength and resolve previously unrealized. It also brings them a profound sense of joy and satisfaction as they taste the fruit of their effort at the end of the program.

The Chinese School at Middlebury College does not just offer a first-rate language learning program, it offers a life experience that each student and teacher will always look upon with fondness, pride, and a deep sense of accomplishment long after leaving Middlebury.

I thank you for taking the time to learn about our program. I hope that you will find the information in this bulletin interesting, and that you will get in touch with us. We look forward to hearing from you.

T. Richard Chi
Director

The Chinese School

The Chinese School offers a nine-week intensive program each summer with courses in modern Mandarin at beginning, intermediate, and advanced levels I and II, as well as one course in beginning Classical Chinese. These courses are designed to help learners develop and improve their listening, speaking, reading, and writing skills. The curriculum at all levels also aims at helping learners acquire and expand their knowledge of Chinese culture.

Total Immersion — In the context of complete immersion in an intensive Chinese language environment, students will have ample opportunities to acquire and improve their ability to communicate in both spoken and written Chinese. Teachers and students adhere to a strict "Chinese Only" language pledge. Students will be exposed to texts prepared in both traditional and simplified characters as well as to a variety of vocabulary and usages current in both mainland China and in Taiwan. Language learning activities, to be conducted both in and outside of class, include various types of drills and simulations of real life situations requiring the use of spoken and written Chinese. These exercises, which emphasize the development of good language learning strategies, also seek to help students become more resourceful learners and successful users of Mandarin Chinese.

Intensive — Due to the extremely high level of intensity of this program, students should not have any other obligations during the nine-week session. They should anticipate devoting a great deal of time to study in addition to their scheduled four hours of classes Monday through Friday. It is not advisable for students to plan to spend weekends away from Middlebury. For relaxation and additional opportunities to learn the language and the culture, students will participate in other activities such as movies, lectures, picnics,

sports, calligraphy, painting, Tai-Chi, Chinese chess, drama, singing, poetry recitation, cooking, and radio broadcasting.

Rigorous Assessment — Students (other than beginners) will take entrance proficiency tests on their listening, speaking, reading, and writing skills for placement and exit proficiency tests to determine progress made during the summer. Throughout the course, students will be rigorously assessed and their progress will be carefully monitored and discussed with them.

Low Faculty-Student Ratio — The average faculty-student ratio in the Chinese School is approximately one to six. The faculty is recruited upon the basis of excellence in teaching Chinese as a foreign language. Most of the faculty members grew up in China or in Taiwan, with the exception of one or two non-native instructors who have near-native proficiency in Chinese. All the teachers and students live together in the Chinese language dormitories and take their meals together in the Chinese language dining hall, thus allowing the faculty and Chinese-speaking staff to interact with the students in Chinese on a daily basis.

Credit

Credit is defined in terms of units. One unit equals three semester hours. The course of study offered in the nine-week session of the Chinese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer Language Schools, including the Chinese School. A financial aid information packet, including an application and instructions, accompanies the promotional material published by the Language Schools each year.

Scholarships

The following scholarships have been established in honor of faculty of the Chinese School: The Ta-Tuan Ch'en Scholarship and The Feng Ming-Hui Scholarship. The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from an appropriate scholarship listed above or from the general grant fund.

Enrollment

Upon acceptance, all students must pay a non-refundable $200 enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the 2003 summer session will be available in the Fall of 2002 from:

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Administration, Faculty, and Staff

Director: T. RICHARD CHI, Professor of Chinese, University of Utah; Ph.D., UCLA

Director Designate: JIANHUA BAI, Associate Professor of Chinese, Kenyon College; Ph.D., University of Pittsburgh

Administrative Assistant Director: LISA LIN, Lecturer, University of Akron; M.A., University of Akron

Lead Instructors

Beginning Chinese (Level I):
MEIQING ZHANG, Lecturer in Chinese, Brown University; M.A., Brown University

Intermediate Chinese (Level II):
FANG LIU, Visiting Instructor of Chinese, Oberlin College; M.A., University of Vermont

Advanced Chinese I (Level III):
DIANA Y. SUN, Lecturer in Chinese, University of Vermont; M.A., St. Louis University

Advanced Chinese II (Level IV):
FENGTAO WU, Lecturer in Chinese, Washington University; M.A., Indiana University

Classical Chinese (Level V):
KAI LI, Instructor, Oberlin College; B.A., Beijing University

Administrative Staff

ANNA SUN, Coordinator

AMY SHEN, Carleton College, Bilingual Assistant

Courses

101-102-103-104 Beginning Chinese (Level I)
Zhang and staff

This course is designed to help students develop functional language ability in spoken and written Mandarin Chinese in order to meet the basic needs in their personal and academic lives requiring the use of Chinese.

Activities designed for the course include intensive drills on sounds and tones, vocabulary, grammatical constructions, and traditional and simplified characters in meaningful contexts. There is extensive practice in using Chinese in culturally authentic situations. Both pedagogically prepared texts and authentic materials including a wide variety of realia will be used in this course.
(4 Units)

Required Texts:
T. Richard Chi, *Beginning Mandarin Chinese: the Textbook,* forthcoming, Cheng & Tsui Company.

T. Richard Chi, *Beginning Mandarin Chinese: the Workbook,* forthcoming, Cheng & Tsui Company.

Required Dictionary:
Concise English-Chinese Chinese-English Dictionary: Commercial Press.

201-202-203-204 Intermediate Chinese (Level II) Liu and staff

This course is designed for students who have successfully completed a rigorous one-year college course in spoken and written Mandarin Chinese or its equivalent. While many of the linguistic tasks students will learn to handle are similar to those of Level I, the level of language required to carry out these tasks is more advanced. In this course, students will be required to comprehend and produce paragraph-level Chinese.

Rigorous practice of spoken and written Chinese in complex communicative activities will be complemented by intensive drills to fine-tune pronunciation, expand vocabulary, and internalize more complex grammatical constructions. Students will also do intensive reading of expository writings on a variety of cultural topics. This course is conducted in Mandarin Chinese. (4 Units)

Required Texts:
T. Richard Chi, *Intermediate Mandarin Chinese: the Textbook,* forthcoming, Cheng & Tsui Company.

T. Richard Chi, *Intermediate Mandarin Chinese: the Workbook,* forthcoming, Cheng & Tsui Company.

Required Dictionaries:
Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

301-302-303-304 Advanced Chinese I (Level III) Sun and staff

Designed for students who have completed two years of college-level training in Chinese, this course aims at helping students solidify their ability to comprehend and produce paragraph-level Chinese. It seeks to enable students to understand face-to-face conversations as well as to comprehend both spoken and written Chinese in the formal *shumianyu* Chinese on most familiar topics, give factual accounts, and write various types of correspondence, simple essays and reports. Authentic materials, including newspaper reports and radio and TV broadcasts, will be used in this course. The course is conducted entirely in Mandarin Chinese. (4 Units)

Required Texts:
Bai J., et al, *Across the Straits,* Cheng & Tsui Company.

Bai J., et al, *Beyond Basics,* Cheng & Tsui Company.

Teng, S. and Perry, *Taiwan Today,* Cheng & Tsui Company.

Liu, I. and Li, X., *A Chinese Text for a Changing China,* Cheng & Tsui Company.

Recommended Dictionaries:
Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

401-402-403-404 Advanced Chinese II (Level IV) Wu and staff

This course is designed to help students comprehend and produce discourse-level Chinese characterized by factual as well as abstract elaboration on most familiar and some unfamiliar topics. Authentic materials are used exclusively, and the course is conducted in Mandarin Chinese. It is designed for students who have completed three years of training in all four skills.

In this course, students will read rigorously both literary and non-literary texts written in advanced *shumianyu* language on a wide range of topic areas related to current events, social sciences, history, and literature. Students will be required to write extensively in the expository style. Their written work will be corrected and discussed in individual sessions. (4 Units)

Required Text:
Ling, V., ed., *The Independent Reader,* IUP-Taipei.

Recommended Dictionaries:
Ding, G., Ed., *A New English-Chinese Dictionary,* University of Washington Press.

Ding, G., Ed., *A New Chinese-English Dictionary,* University of Washington Press.

501-502-503-504 Classical Chinese (Level V) Li and staff

This course, conducted entirely in modern Mandarin, is an introduction to Classical Chinese. It is designed for students with no previous training in the classical language but with a minimum of three years of training in modern Mandarin. While the focus of the course is on training students to read Classical Chinese, the method of instruction serves simultaneously to enhance proficiency in the vernacular. Comparisons will be made between Cassical Chinese and modern Mandarin in the areas of lexicon, syntax, semantics, and cultural context. Materials to be covered in this course are selected from the vast store of classical texts, ranging from the Analects of Confucius to nineteenth century court documents. All lessons will be accompanied by audio tapes placed in the language laboratory. (4 Units)

Required Text:
Chiang, Gregory, *Language of the Dragon Vol. 1,* Cheng & Tsui Company.

Recommended Dictionary:
Xiandai Hanyu Cidian, Commercial Press, Hong Kong.

Cultural Activities

Each summer, the Chinese School offers a wide variety of lectures, films, and performances to provide a cultural as well as linguistic immersion.

In addition to their regular classwork, students are offered opportunities to participate in classes relating to Chinese culture. These classes meet in the afternoons once a week for an hour. The classes are determined by student interest. In the 2001 summer session, classes were offered in: Calligraphy, Folk Singing, Tai Chi, Regional Cooking, and Radio Broadcasting.

In Memory

When Gregory Kuei-Ke Chiang passed away on October 15, 2000, the Chinese School at Middlebury College lost its most senior instructor as well as one of its most dedicated and strongest supporters.

For over two decades, Gregory was the instructor of the Classical Chinese course in the Chinese School. During those years, as a regular faculty member in the Chinese Department at Middlebury College, Gregory also served as Professor in Charge of the Middlebury Chinese School, Dean of the Chinese School, Chinese Advisor to the Language Schools, and Chair of the Chinese Department. Gregory was the author of numerous short stories and essays. He also translated from English to Chinese a number of short stories and plays. Shortly before his death, he completed and published a three-volume work entitled Classical Chinese: A College Reader.

Gregory was greatly admired by his students, colleagues and friends as a dedicated teacher, a serious scholar and writer, and a caring person with a great sense of humor. All of us who knew him mourn his loss and shall miss him profoundly. Gregory was buried in a beautiful small cemetery in East Middlebury.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Chinese School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

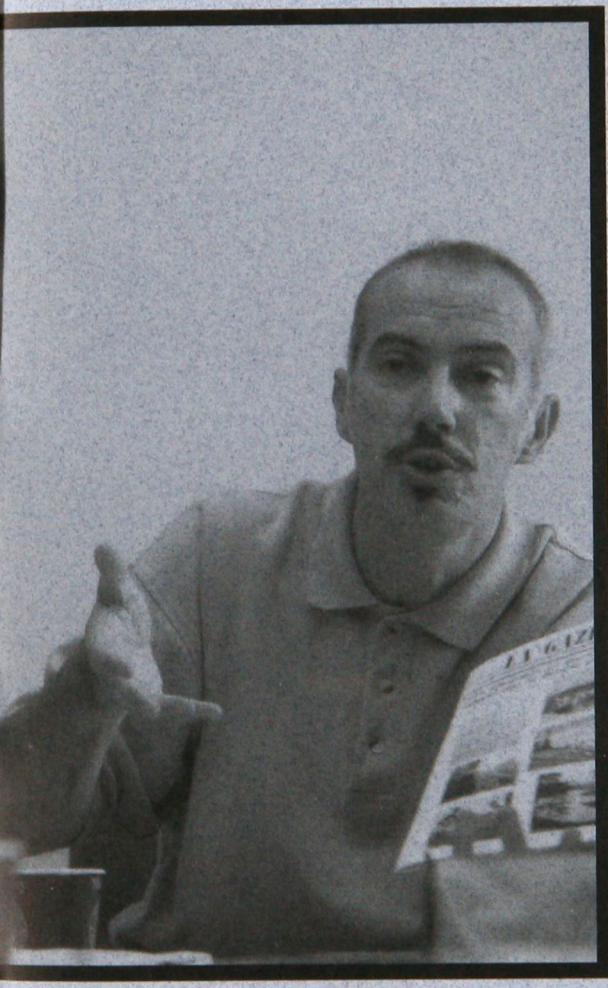
Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

THE French SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2002
Academic Year 2002–2003

The French School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
Tel.: 802/443-5510
Fax: 802/443-2075
languages@middlebury.edu
http://www.middlebury.edu/~ls/Ecole_francaise

Summer 2002

The French School

Seven-Week Session
June 28– August 16
Total: $4,996
(Tuition $3,183; Board $1,293; Room $520)

Six-Week Graduate Session
July 1–August 16
Total: $4,927
(Tuition $3,229; Board $1,212; Room $486)

Academic Year 2002-03

The School in France

Graduate and Undergraduate Programs
Graduate year tuition: $12,235
Undergraduate year tuition *(Paris and Poitiers)*: $12,540
Undergraduate semester tuition: $6,750

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Welcome to the French School

"Middlebury excellence with a French touch"

Message de bienvenue du Directeur de l'École française

Quality of experience in language learning is the reason why studying at *l'École française,* now in its 86th year, is uniquely rewarding. I invite you to take a look at this program; it illustrates our best efforts to create the right linguistic environment to meet your needs, whether in the seven-week intensive language program or the six-week graduate program. Our total immersion programs, well-known throughout the world, combine rich tradition with the value of innovation in a changing environment of language learning.

L'École française a toujours réussi dans la mission que ses créateurs s'étaient fixée: répondre à vos besoins tout en donnant corps à son ambition de représenter et d'exprimer l'excellence en matière d'apprentissage et d'enseignement du français en situation d'immersion. Je souhaite que vous trouviez dans le programme de la session 2002 dont suit une description, les cours et les activités qui correspondent le mieux à vos attentes et qui sont l'expression de notre engagement. A très bientôt le plaisir de vous revoir ou de vous accueillir pour votre premier été à l'École française.

Jean-Claude Redonnet
Directeur

French At Middlebury

The French School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend an academic term in Paris or Poitiers, and for graduates who complete their M.A. degree with an academic year in Paris.

Graduate Degrees

Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written French. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in French, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Paris. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French is a prerequisite for entrance to the program as well as a graduate-level command of the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in French; three graduate courses in a second language (German, Italian, Russian, or Spanish); a comprehensive examination in French; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credit

Credit is defined in terms of units. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-400) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits earned toward a degree expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate grade-point average or class rank.

Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the Director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time

summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in French in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the Director of the French School. Auditing is not permitted in levels 100-400, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $1,175 (tuition $695; room and board $480).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad.

Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Enrollment

Upon acceptance, all students must pay a $200 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the Coordinator of the French School before the beginning of the session. The extra course fee for the six-week session is $1,065.

Application and Admission

Application materials for the 2003 summer session and the 2003–2004 academic year abroad will be available in the fall of 2002 from:

The French School
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls/Ecole_francaise

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.

Direction et Administration

Directeur: Jean-Claude REDONNET

Directeur adjoint: Guy SPIELMANN

Coordinatrice: Beverly KEIM
B.Sc., University of Illinois; Diplôme d'études françaises (CIEF Dijon). Diplôme Supérieur de français des affaires (CCI Paris/University of Illinois). Grosses deutsches Sprachdiplom (Goethe Institut-Frankfurt am Main).

Conseiller (Communication): Julianna NIELSEN
M.A., Middlebury College; B.A., University of Southern Maine. Rédactrice/directrice technique, Heinle & Heinle Publishers, Boston, MA (1987-1991). Rédactrice en chef, Sloane Publications, Portland, ME (1991-2002). A dirigé la publication de plusieurs manuels et vidéos éducatives destinées à l'enseignement du FLE, dont *Interaction* (Heinle & Heinle), *La Civilisation française en évolution* (Heinle & Heinle), *Pas de problème* (vidéo, Houghton Mifflin), *Autour de la littérature* (Heinle & Heinle). Auteur de plusieurs CD-ROM et activités Web, dont le CD-ROM *Pas de problème* (Houghton Mifflin).

Assistantes bilingues

Teresa MONTAGNA (Logistique)

Tanja PAGNUCO (Communication et Théâtre)

Claire SPACHER (Communication)

Personnes Ressources Langue et Immersion

Romain BONTEMS (Immersion)

Sarah VAUSSIER (Phonétique)

Enseignement, Recherche, Activités

Dominique AGOSTINI
Ancien élève de l'École Normale Supérieure de Saint-Cloud. Agrégé de Sciences Sociales et Docteur de 3ème cycle. Maître de Conférences à l'Institut Universitaire de Technologie et à l'Institut Universitaire Professionnel de l'Université de Paris-Créteil. Intervenant à Hautes Études Commerciales. Co-auteur du *Miroir des Princes*, Seuil, 1994.

Rokhsareh ASHORI
Consultante linguiste, chargée de cours à l'Université de Cergy-Pontoise. Docteur en Linguistique, Paris III, Doctorat d'État en cours. Specialité: morphosyntaxe et énonciation.

Bernadette BATS
Professeur honoraire de lettres classiques. Chargée de cours à l'Institut d'Études Françaises pour Étudiants Étrangers (IEFEE) Université de Droit d'Aix-Marseille III (Aix-en-Provence), langue et grammaire.
Réalisations: Libérer l'écriture, écriture poétique, les médias à l'école, l'école et le monde, théâtre, mise en espace et travail sur la voix, fouilles archéologiques, sensibilisation du milieu scolaire au problème des droits de l'homme.

Jean BERNABÉ
Agrégé de grammaire. Docteur d'État ès-Lettres. Professeur des Universités en Langues et Cultures Régionales (Créole) à l'Université des Antilles et de la Guyane. Doyen de la Faculté des Lettres. Fondateur (et coordinateur) du Groupe d'Études et de Recherches en Espace Créolophone, du Mouvement international Bannzil Kréol, de l'Institut Supérieur des Études Francophones. Auteur de *Fondal-Natal, grammaire basilectale approchée des créoles guadeloupéens et martiniquais* (1989) et, en collaboration avec Patrick Chamoiseau et Raphaël Confian, d'*Éloge de la Créolité* (1989).

Paola BERTOCCHINI
Agrégée en Langue et Littérature française à l'Université de Pise, en Italie. Professeur à l'ITC «Vespucci» de Livorno, ancienne stagiaire BELC et CREDIF, formatrice de professeurs de FLE depuis 1981 dans le cadre des actions de formation continue prévues par le Ministère de l'Instruction, de l'Université et de la Recherche italien. Assure depuis trois ans des interventions en didactique des langues à l'École de Spécialisation post Universitaire (SSIS) de Pise. A assuré aussi des stages de formation de formateurs en FLE en France et en Allemagne dans le cadre de missions organisées par le Ministère des Affaires Étrangères français. A participé, comme experte en didactique des langues, à deux programmes européens Lingua et Socrates. Collabore régulièrement aux revues *Le Français dans le Monde et Lingua e Nuova Didattica* (Revue de LEND, l'association des professeurs de langues italiens), dont elle est membre

du comité de rédaction. A écrit aussi pour *Études de Linguistique Appliquée, Intercompreensao, Communication, Der fremdsprachliche Unterricht-Französisch*. Coauteur de manuels scolaires: *Idées de A....à Z* (Florence, D'Anna, 1984), *Productions écrites: le mot, la phrase, le texte* (Paris, Hachette, 1987), *De toutes les couleurs,* (Florence, D'Anna, 1991), *Lieux d'écriture,* (Paris, CLE International, 1991), *Spécial France* (Turin, Eurelle Edizioni, 1994), et d'ouvrages destinés à la formation des professeurs de langues: *Manuel d'autoformation*, (Paris, Hachette, 1989), *Se former en didactique des langues* (Paris, Ellipses, 1998).

Jean-Rémy BURE
Diplômé de l'École Nationale des Langues Orientales de Paris. Maîtrise lettres modernes, Paris III. Professeur-associé à l'École de Commerce de la Chambre de Commerce et d'Industrie de Paris (français des affaires, environnement culturel de l'entreprise et mentalités asiatiques liées aux affaires). A enseigné à la Singapore University et à la Chinese University of Hong Kong. Traducteur de poésie chinoise. Auteur de *Hong-Kong* (Seuil).

Corinne FERTEIN
Licence et Maîtrise d'anglais. Licence de droit. Ancien professeur d'immersion à l'Université Sainte-Anne (Nouvelle-Écosse, Canada). Professeur d'école professionnelle (pré et post-baccalauréat), Reims.

Romuald FONKOUA
Maître de conférences Habilité de Littérature générale et comparée, Université de Cergy-Pontoise. Directeur-adjoint du Centre de Recherche Texte/Histoire. Enseignements et recherches consacrés aux relations entre l'Afrique, les Antilles, les Amériques noires et l'Europe et aux théories des littératures postcoloniales du XX^{e} siècle. Auteur de nombreux articles et de plusieurs ouvrages dont *Essai sur une mesure du monde au XX^{e} siècle. Edouard Glissant* (Honoré Champion, 2002); avec Pierre Halen, *Les Champs littéraires*, (Karthala, 2001); avec Christiane Chaulet-Achour, *Esclavage: libérations, abolitions, commémorations*, (Atlantica, 2000); *Les Discours de voyage (Afrique-Antilles)* (Karthala, 1999).

Philippe FRANCE
Agrégation d'anglais et Diplôme d'Études Approfondies, Paris III. Ancien professeur de français à l'Université Sainte-Anne (Nouvelle-Écosse, Canada). Professeur de langue au Département d'Études Politiques et Juridiques

de l'Université de Paris I - Panthéon-Sorbonne et à l'Institut d'Études Politiques de Paris. Membre du jury de l'agrégation interne d'anglais.

Michel GABRIELLI
Anciennement Département de français, University of Michigan - Ann Arbor et Middlebury College. Langue et Théâtre.

Pierre HAILLET
Maître de Conférences en linguistique générale à l'Université de Cergy-Pontoise. Doctorat en Sciences du Langage (finaliste du prix Pierre Larousse). Maîtrise de linguistique française, Paris III-Sorbonne Nouvelle; Licence en Sciences du Langage et Licence ès-lettres. Bourse d'études doctorales Connaught (Toronto, Canada). Outstanding Teaching Award, Toronto, 1994. Recherche et publications en linguistique française, *Le conditionnel dans le discours journalistique: essai de linguistique descriptive* (1995).

Nathalie HEINRY
Assistante à l'Université du Texas à Austin. Maîtrise de français langue étrangère et Licence de lettres modernes à l'Université de Paris X-Nanterre (expression orale et phonétique).

Alain HONTANX
Professeur agrégé d'Arts plastiques (histoire des arts), Collège Edgar-Quinet-Lycée Victor Hugo, Académie d'Aix-Marseille. Chargé de cours à l'Institut d'Études françaises pour étudiants étrangers (histoire de l'art et langue de la publicité) de l'Université de Provence-Aix-Marseille III.

Josette HONTANX-LHANDE
Assistante, Institut du Monde Anglophone, Université de Provence-Aix-Marseille I. Membre de l'Institut de Recherche du Monde Anglophone, du Groupe de Recherche et d'Études nord-américaines, du Groupe de Réflexion pluridisciplinaire, et des Études nord-américaines et latino-américaines. Chargée de cours à l'Institut d'Études françaises pour étudiants étrangers (langue et civilisation) de l'Université de Provence-Aix Marseille III.

Christopher HUNT
Bachelor of Music, Queen's University, Kingston (Canada). Master of Music (musicologie), University of Reading (Royaume-Uni). Professeur, Department of Music Studies, Mohawk College, Hamilton (Canada). Organiste titulaire, First-Pilgrim United Church, Hamilton. Pianiste, accompagnateur, répétiteur. A récemment publié des articles dans les revues *The American Organist*, *Organ Alternatives* (Canada) et *Organists' Review* (Royaume-Uni).

Dominique JENNEPIN
Enseignante aux Cours de Civilisation française de la Sorbonne. Licence d'anglais Paris IV-Sorbonne. Fullbright Scholarship Miami University (OH) et University of Wisconsin-Madison. D.E.S. d'anglais, Université de Poitiers. Enseignante à la French Summer School, Millersville University (PA), 1987, 1989 et 1993. Interventions aux Journées pédagogiques de l'enseignement du français en Espagne (Université de Barcelone) et au Premier congrès des professeurs de français en Grèce (Université d'Athènes) en 1993. Co-auteur aux éditions Hachette de la *Grammaire du Français* (1991), de *350 exercices de grammaire* (1987 et 1996), de *Café Crème*, Méthode de français, niveaux 1 et 2 (1997 et 1998), de la *Grammaire pratique du français en 70 fiches avec exercices* (2000).

Ghazi KARMAOUI
Assistante à la Faculté des Lettres, Université de la Manouba, Tunisie. Maîtrise ès Langue, littérature et civilisation françaises (Université Tunis I). D.E.A. de Lettres modernes et Doctorat de Lettres françaises (2001, Paris X-Nanterre); thèse sur «L 'Image du vêtement chez Jules Vallès». Travaille actuellement sur la «Poetique de la renonciation chez Jules Vallès (duel/suicide)».

Kapanga KASONGO
Associate Professor of French à l'université de Richmond (VA). Licence d'anglais, Université Nationale du Zaïre, M.A. en Linguistique Appliquée, University of Durham (Royaume-Uni), et doctorat en littérature comparée, Vanderbilt University (TN). Il est spécialiste de littérature francophone (principalement africaine), domaine dans lequel il a publié dans *Études Créoles*, *West Virginia University Philological Papers*, *Journal of Afro-Latin American Studies & Literatures*, *Französisch heute*, *The Journal of Asian & African Studies*, et d'autres revues

d'intérêt africain et antillais. Ses recherches récentes s'orientent vers l'étude des théories critiques du roman africain et congolais, celle de la littérature engagée de l'ère postcoloniale, et celle de l'analyse discursive de l'expression en littérature de l'imaginaire de la conscience congolaise.

Roger LAUVERJAT
Agrégé de lettres modernes. Maître de Conférences à l'Université de Perpignan et Professeur de littérature française à l'Institut pour étudiants et professeurs étrangers de l'Université Paul Valéry de Montpellier. Enseigne également les techniques d'expression et de communication à l'Institut Universitaire de Technologie de Montpellier. Ancienement professeur invité à Davidson College (NC) et à l'Université de Long Beach (CA).

Thierry LETERRE-ROBERT
Ancien élève de l'École Normale Supérieure, Thierry Leterre est professeur de science politique à l'Université de Versailles, UFR des Sciences Juridiques et Politiques de St Quentin, et Chercheur associé au CEVIPOF (FNSP-CNRS). Ses recherches portent sur la démocratie, son rapport au libéralisme et ses développements dans le domaine des nouvelles technologies. En France, il a publié *Éléments de culture générale*, (avec Emmuelle Huisman-Perrin, Paris, Documentation française 1994), *La Gauche et la peur libérale* (Paris, Presses de Sciences Po, coll. «Bibliothèque du citoyen», 2000), *La raison politique, Alain et la démocratie* (Paris, PUF, coll. «Philosophie d'aujourd'hui», 2000) et, en Afrique du Sud, où il enseigne régulièrement, *Three lectures on citizenship, individuals and justice* (Le Cap, Presses de UWC, coll. «Governance in Southern Africa, an occasionnal paper series», 1999).

Sabine LEVET
Full Time Lecturer in French et Coordinatrice de la section de français au Département de Langues et Littératures Étrangères du Massachusetts Institute of Technology. Maîtrise d'Enseignement de Paris IV-Sorbonne. Co-auteur, avec Gilberte Furstenberg, des cahiers pédagogiques qui accompagnent *Dans un Quartier de Paris*, CD-ROM interactif (Yale University Press, 1999). A donné des ateliers et des présentations sur le multimédia lors de nombreuses conférences aux États-Unis. Collabore au développement de divers projets d'enseignement de la langue et de la culture pour CD-ROM et sur le Web.

Richard MATTEI
Professeur des Écoles, spécialisé en enseignement aux jeunes déficients auditifs au Centre des Déficients auditifs et visuels (CDAV) à Bastia, Haute-Corse. Chargé de soutien scolaire et pédagogique au centre de formation du Sporting Club de Bastia (SCB).

Henry MERA
Professeur à l'Alliance française de Melbourne (Australie). Ph.D. en littérature comparée (University of Arkansas), M.A. en études françaises (University of Houston), licence et maîtrise en littérature américaine (Université de Provence). Ancien directeur de la Maison Internationale McTyeire, Vanderbilt University.

Françoise MOJERET
Comédienne professionnelle. Co-directrice de la Compagnie théâtrale Inter-Europe Spectacles. Professeur de théâtre à l'École française de Middlebury depuis 1985 et à New York University in Paris (1985-1993). A joué dans de nombreuses tournées en France, en Europe, aux États-Unis et dans le monde avec des spectacles s'adressant particulièrement à des publics universitaires.

Annie-Claude MOTRON
Professeur aux Cours de Langue et Civilisation Française de la Sorbonne. Spécialiste de phonétique corrective et de morphophonologie. Donne des conférences sur les régions de France. A enseigné à l'université Paris X Nanterre (anglais pour les francophones et méthodologie de l'enseignement du F.L.E.). D.E.A. en phonétique comparée, Paris X; M.A. in English, Kansas State College. A publié plusieurs articles sur la morphophonologie du français et sa didactique; Coauteur de *Phonétique Progressive Du Français,* (CLE International/Nathan, 1998), *Entendre Comprendre*, niveau débutant et intermédiaire (CLE International /Nathan, 1994 et 1995).

Jean-Claude MOTRON
Carrière professionnelle dans l'industrie électrique. Loisir favori: tennis. A participé à de nombreuses rencontres en simple et en double (a été plusieurs années capitaine de son équipe), organisé des tournois internes et interclubs, assisté un moniteur dans ses cours débutants (adultes), est actuellement président du tournoi open de son club dans la région parisienne.

Simone MULLER
Agrégée de l'Université. Docteur de 3ème Cycle. Maître de Conférences de Littérature française à l'Université Marc Bloch-Strasbourg II. Trois fois Visiting Professor aux États-Unis (University of Houston, Wichita State University, Georgetown University). Chargée de cours de langue et de littérature françaises aux étudiants étrangers à l'Institut Européen de Commerce de Strasbourg, et à l'Université Robert Schuman-Strasbourg III. Prépare une thèse de littérature comparée à L'université de Paris IV-Sorbonne.

Catherine NOIRAY
Agrégée des Lettres. A enseigné en collège et au lycée à Paris, Rabat (Maroc) et Bordeaux. Intervient dans la formation des étudiants à la préparation au CAPES de Lettres classiques à l'Université de Bordeaux III.

Jacques NOIRAY
Ancien élève de l'École Normale Supérieure, Agrégé de lettres. Professeur de littérature française à l'Université de Paris IV-Sorbonne. Spécialiste de littérature du XIX^{e} siècle et du début du XX^{e} siècle, du roman réaliste et naturaliste, et de l'histoire des idées. A notamment publié *Le Romancier et la machine: l'image de la machine dans le roman français 1850-1900* (José Corti, 1981 et 1982), *Littérature francophone: Le Maghreb* (Belin, 1996), *L'Ève future, ou le laboratoire de l'idéal* (Belin, 1999), ainsi que des éditions de textes de Zola (Gallimard, coll. « Folio»).

Charles NUNLEY
Ph.D. in Romance Languages and Literatures, Princeton University (NJ). Professeur de français, Middlebury College. Recherches et publications en littérature française des XIX^{e} et XX^{e} siècles.

Véronique OGDEN
Licence d'anglais (lettres et civilisation étrangères), et Certificat de Maîtrise d'anglais, uiversité de Limoges. M.A. littérature comparée, M.A. littérature française, et Diplôme d'éducation française, University of Arkansas. Anciennement professeur de français AP au lycée de Fayetteville (AR); médaille de bronze 1998 du niveau français I. Sponsor du club de langues étrangères. Responsable des cours de français par correspondance à l'Université d'Arkansas, Fayetteville.

Jean-Claude REDONNET
Directeur de l'École française. Professeur à l'Université Paris IV-Sorbonne. Docteur d'État-ès-Lettres, Docteur de 3ème cycle, Agrégé de l'université. Ancien Conseiller culturel auprès des Ambassades de France à Canberra, Ottawa et Tokyo, ancien Recteur de l'Université internationale francophone L.S. Senghor à Alexandrie d'Egypte.

Charles SALA
Docteur en Histoire de l'Art, Université de Paris X-Nanterre. Conseiller scientifique pour la revue *Actualités des Arts Plastiques*, Membre du jury d'Agrégation d'Arts plastiques, Professeur d'Histoire de l'Art à Middlebury Collège depuis 1972, ainsi qu'à Columbia, New York University, Boston University et Hamilton College, Paris. Auteur de *Caspar David Friedrich* (Paris, Terrail, 1993), *Michel-Ange* (Paris, Terrail, 1995), *Les anges dans l'art et dans l'histoire* (Florence, Nardini, 1998).

Élise SALAÜN
Maîtrise de l'Université de Sherbrooke (Québec), Thèse de doctorat en cours. Publications dans *Voix et Images* et collaboration à l'ouvrage collectif *Le Rébus des revus*.

Guy SPIELMANN
Directeur-adjoint de l'École française. Associate Professor of French, Georgetown University. Professeur associé, département d'Études théâtrales, université Marc Bloch-Strasbourg II (2001-2003) et professeur invité, département des Arts du Spectacle, Université Paris X-Nanterre (décembre 2001). Ph.D. et M.A. en études françaises, Vanderbilt University (TN); Maîtrise de phonétique, Licence ès-lettres, Licence d'anglais, Université de Provence-Aix-Marseille I. Spécialiste des arts du spectacle aux XVII^{e}-XVIII^{e} siècles, il a publié *Le Jeu de l'Ordre et du Chaos, spectacle et pouvoir à la fin de règne 1680-1715* (Paris, Champion, 2002) et de nombreux articles dans la *Revue d'Histoire Littéraire de la France, Dix-Septième Siècle, Papers on French Seventeenth Century Literature, Cahiers du Dix-Septième Siècle, Littératures classiques*. Il est également co-auteur de *Deux Mondes* (Mc Graw-Hill, 1997 et 2001), manuel d'enseignement du FLE, ainsi que de plusieurs articles sur la didactique des langues secondes et la recherche en pédagogie. Il dirige le site de ressources *Spectacles du Grand Siècle* (http://www.georgetown.edu/spielmann/opsis.htm).

Margaret SULLIVAN-HOWE
Maîtrise de français, Middlebury College, et B.A., Wofford College. Enseigne le français à la Spartanburg Day School, Spartanburg (SC). Assistante technique des productions scéniques de l'École française.

Bonnie WOOLLEY
Doctorante, Université de Bordeaux. D.E.A. en anglais de spécialité/didactique des langues. M.A., Middlebury College. Études de musique et de français à Millikin University. Chargée de cours à l'Université de Cergy-Pontoise. Traductrice et directrice pédagogique de l'association Nouveau Monde (formation professionnelle). Chanteuse soliste et chef de choeur professionnel. Fondatrice/directrice de la chorale VOICES Choeur International (Paris).

Equipe Technologie et Pédagogie
Coordonnée par Guy Spielmann, avec la participation de Véronique Ogden et Philippe France. Son rôle général est le conseil et non l'exécution ou la production, qui sont l'apanage de tous. Elle a plus particulièrement pour mission, pendant la session d'été, de:
a) servir d'interface entre enseignants et techniciens,
b) conseiller les enseignants dans le choix et l'emploi des matériels et des logiciels,
c) organiser ponctuellement des mini-rencontres individuelles ou de groupe dans un but d'information et de sensibilisation aux matériels (ordinateur, CD-ROM, Web, imagerie numérique) et aux vecteurs de la communication interne (intranet) ou externe (internet).

Intensive Language Program
(seven-week session)

Students registered in the intensive language program are enrolled in one of four levels (course numbers 101 to 499), as determined by a placement protocol administered before and at the beginning of the session. Their daily schedule includes four hours of classroom instruction, as well as some individual work and participation in course-related seminars and activities. At the Early Intermediate (211-212-213) and Intermediate Levels (311-312-313), the fourth daily hour of instruction is devoted in rotation over a 4-day cycle to either a small group session with one of the instructors (1 day) or a grammar plenary session with Kapanga Kasongo (3 days).

The course of study carries three units (the equivalent of nine semester-hour credits). Courses numbered 101 to 499 begin on Monday, July 1st at 8:00 a.m.

N.B.: The obligatory placement exam will be administered on Saturday, June 29th, from 9:00 to 10:30 a.m. The test will be followed from 11:00 to 12:00 by a plenary session in English on «Immerson survival» that all students are required to attend. The morning will conclude with the signing of the Language Pledge. (Those who enroll as full beginners do not have to take the placement test or sign the full Pledge immediately, but they must attend the 11:00 a.m. immersion session.) On Sunday, June 30th, all students will undergo individual interviews that complete the orientation process. These placement and orientation activities are extremely important and should not be missed. Please plan your arrival on campus accordingly.

Schedules, texts, and staffing are subject to change.
Look for updates on our web page:
www.middlebury.edu/~ls/Ecole_francaise

Level One: Beginners 1 and 2
101-102-103 (3 units) and **201-202-203** (3 units)

Coordinator: Guy Spielmann
Jeanne Bovet, Ghazi Karmaoui, Henry Méra

The purpose of this extremely intensive program (approximately five hours daily) is to develop to the largest possible extent a communicative competency in the French language, both oral and written. The cultural and content foundations of the course reflect issues and realities in the entire French-speaking world. Our main text, *Deux Mondes*, is complemented by a French beginners' dictionary, a variety of authentic materials as well as video and on-line resources. In keeping with the School's policy, this course is taught entirely in French from the very first day, after a thorough introduction in English. The full text in English of the "Beginners' Guide" is available on-line at http://cr.middlebury.edu/public/french/debutant/guide.html; students are strongly encouraged to read it carefully prior to their arrival. In 101-103 and 201-203, grammar, vocabulary, history, geography, culture, and communicative strategies are fully integrated in naturalistic, constructivist activities based as much as possible on authentic documents. Courses at both levels are tightly coordinated and share the same general curriculum. However 201-203 courses proceed at a slightly faster pace and engage students in more complex tasks in the second part of the course.

"Full Beginners" are defined as students who have never studied French nor lived in a French-speaking environment. When necessary, transfers between 101 and 201 are made in the first week of classes at the instructors' or course coordinator's advice.

Texts: *Deux Mondes: A Communicative Approach,* 4th ed. (McGraw-Hill, 2001) by Terrell, Rogers, Barnes and Spielmann. Textbook and Workbook; *Dictionnaire Maxi-Débutants* (Larousse, 1998).

Level Two: Early Intermediate
211-212-213 (3 units)

Corinne Fertein, Simone Muller, Véronique Ogden

Level 2 is an integrated, intensive program (approximately four hours daily) for students with some previous instruction in (or exposure to) French, but who have reached only minimal proficiency. Its major goals are:

- to develop listening comprehension, oral competence, and socio-cultural communicative proficiency;
- to foster systematic acquisition of strategies for oral and written expression through progressive practice, with topical review of basic morphological and syntactic structures;
- to provide an overview of various cultural aspects of French-speaking communities worldwide, through readings and recordings, with applications to writing activities.

Texts: This course makes extensive use of authentic materials: literary excerpts, magazine and news articles, comic strips, songs, film clips and web sites. In addition,

the following texts are required:
Le Robert Micro, dictionnaire d'apprentissage de la langue française (Nouvelle édition 1998) ISBN 2-850-36529-7; Goscinny et Uderzo, *Le Tour de Gaule d'Astérix* (Hachette Jeunesse, 1998) ISBN 2-012-1000-5; Reference grammar: E. Berard et C. Lavenne, *Grammaire utile du francais* (Paris, Didier, coll. «Modes d'Emploi / Grammaire», 1994) ISBN 2-278-01594-X.

Level Three: Intermediate

302-303-304-311-312 (3 units)

Bernadette Bats, Alain Hontanx, Josette Hontanx

Level 3 offers a comprehensive program for those students who have had significant previous instruction in French and who have reached a mid-range proficiency level (typically, the third year of U.S. college French). The four daily hours of instruction aim at:

- video and audio-based reinforcement of aural/oral proficiency;
- in-depth exploration of French and French-speaking cultures;
- reinforcement of selected morphological and syntactic structures, as well as systematic lexical development;
- refinement of written expression beyond the sentence level;
- defining and furthering a personal immersion experience.

In addition, Level 3 students may join (or be advised to attend) specially designed ***Ateliers*** (workshops) that convene on a regular basis.
Texts: Jean Giono, *L'homme qui plantait des arbres* (Gallimard Jeunesse, coll. «Folio Cadet», 2002) ISBN 2-070-53880-X; Philippe Delerm, *La Première gorgée de bière et autres plaisirs* (Gallimard, 1997) ISBN 2-070-74483-3; Reference grammar: Delatour, Jennepin, Yeganeh, Léon-Dufour, Teyssier, *Grammaire du français* (Hachette, 2001) ISBN 2-010-15601-3.

La bonne prononciation

Nathalie Heinry

All levels of undergraduate students have access to a weekly voluntary workshop which will help them improve their pronunciation on specific difficulties of spoken French such as /r/ or nasal vowels or rhythm and stress. This workshop will take place in the language lab. The *Certificat Pratique et Performance* will reward best performances and progress.

Level Four: Advanced (3 units)

This level has a three-tiered structure:

1) All students **must** take a course in advanced grammar and composition which focuses on writing strategies applicable to specific types of discourse (esp. informative and deliberative).
2) Students choose **one of three intensive (2 hours/day) courses**:
   - *Le français et la musique, langues sœurs* (French and Music as Sister Languages);
   - *Du texte à l'image : Écrit, cinéma et multimédia de la francophonie* (A global approach to Francophone writing, cinema, and multimedia);
   - *Figures de la liberté* (Figures of Liberty).
3) Students choose **one of the three elective courses**:
   - a course in art and civilization
   - a course on historical and sociological approaches to social interaction
   - a course in language and sports

1. Required course

411 Ecrire *Advanced Grammar and Composition* (1 unit)
Dominique Jennepin

This course enables students to construct progressively a repertoire of writing forms (narrative, descriptive, expressive, argumentative, informative, and creative) in order to communicate flexibly and fluently in writing. Concurrently students will review fundamental grammatical structures and principles through numerous and varied exercises.
Evaluation: Daily work and class participation: 50%; 3 tests: 20%; Final paper: 30%.
Texts: Delatour, Jennepin, Yeganeh, Léon-Dufour, Teyssier, *Grammaire du français* (Hachette, 2001) ISBN 2-010-15601-3; Akyüs, Bazelle-Shahmaei, Bonenfant, Flament, Lacroix, Renaudineau, *Exercices de grammaire en contexte, niveau avancé* (Hachette, 2001) ISBN 2-011-55170-6.

2. Intensive Courses (two hours per day)

413 Figures de la liberté *Figures of Liberty* (1 unit)

Thierry Leterre-Robert

Le cours étudiera différents textes philosophiques, politiques et littéraires sur la liberté du XVIème siècle à nos jours. Il permettra à la fois de développer la capacité à lire la langue, à analyser les textes et discuter des textes et des enjeux qui leurs sont liés, à travers un travail constamment interactif. À titre indicatif, les textes sollicités seront: La Boetie, *Discours sur la servitude volontaire*; Descartes, *Lettres à la princesse Elisabeth;* Voltaire, articles du *Dictionnaire philosophique*; Constant, *De la liberté des Anciens comparée à celle des Modernes, principes de politique*; Tocqueville, *De la démocratie en Amérique*, 4ème partie; Jules Lequier, *Comment trouver, comment chercher une première vérité*; Charles Péguy, *De la raison*; Alain, *Propos*; André Breton, *Manifeste du surréalisme*; Sartre, *L'Être et néant* (extraits); Foucault, *Dits et écrits*; Cioran, *La Russie et le virus de la liberté* (de *Histoire et Utopie*). On analysera également les Déclarations des droits de l'homme et du citoyen (1789, 1793, 1795) et la place de la liberté dans les constitutions françaises.

Text: Coursepack.

431 Le français et la musique, langues sœurs *French and Music as Sister Languages* (1 unit)

Bonnie Woolley

Ideas, emotions, and history are communicated through music, which has been called the universal language. The music of the French-speaking world is rich in linguistic and cultural content. Through extensive listening to music (vocal and instrumental music, from madrigals to rap), students will explore the French language and learn about French-speaking peoples. Work based on words to songs/arias as well as readings of texts and articles about music will provide the students with a source of new language and ideas, as well as the opportunity to apply diverse reading techniques to a variety of materials. Students will review and utilize organizational strategies in writing assignments, in-class discussions, and role-plays, all designed to reinforce newly-acquired language skills and to develop students' oral and written expression. Grammatical revision will be based on the immediate abilities and needs of the students.

Evaluation: Oral presentation in class (10–15 minutes); Final examination; also required: participation in the musical activities of the French School (as performer, organizer, or documentalist).

Text: Coursepack.

NB: Students taking this elective course will be asked to join Intensive Listening Sessions convening on a regular basis.

434 Du texte à l'image, littératures et cinémas de la francophonie, écrit, cinéma et multimédia *(A Global Approach to Francophone Literature and Cinema)* 1 unit

Danielle Issa-Sayegh, Romuald Fonkua

This course is an initiation to the literature and cinema of the French-speaking world. Students will analyze sociocultural aspects in novels as well as in their screen adaptations, which will lead to written compositions and the production of portfolios. Students will work with multimedia resources during classes (4 hours per week), attend all lectures on topics related to the course, and view films outside class hours. Whenever possible, guest lecturers will be invited to share their expertise with the class.

Themes to be studied include the colonial period, exile and social alienation, education and the role of women. Examples will be taken from such films as *Quatre Femmes d'Égypte* (Tahani Rached), *Chocolat* (Claire Denis), *Rue Case-Nègres* (Euzhan Palcy), *Afrique je te plumerai* (Jean-Marie Teno), and *L'Enfant noir* (Laurent Chevallier).

Evaluation: Written assignments: 20%; Oral presentation: 20%; Tests: 20%; Portfolio: 40%.

Text: *Nouvelles francophones* (Agence de la Francophonie/Éditions Acoria), ISBN: 2-912-52509-8.

3. Elective Courses

432 Corps, espace, réalité, du Réalisme à l'Impressionnisme en France au XIXe siècle *Art and Civilization* (1 unit)

Charles Sala

This course in art and civilization is specially designed for advanced students at the undergraduate level and follows a carefully designed, historical progression from the study of Pictorial Realism (Courbet,

Maillet and caricatures) and the beginnings of photography (Nadar, Durieu, etc.) to the analysis of Impressionism (Monet, Renoir) and of the Japanese influence. The closing section will be devoted to Post-Impressionism (Caillebotte, Seurat, Gaugin) and the early stages of Cubism (Picasso). Course will include visits to museums (Clark Institute, Williamstown, MA and Musée des Beaux-Arts, Montréal).
Evaluation: An oral interview during the second week will lead to the choice of a subject for a final, 12-page *dossier*, complete with illustrations, table of contents, and bibliography (due in the seventh week); a third-week assignment on reading a work of art.

433 Savoir être! Mœurs et savoir vivre en France *Historical and Sociological Approach to Social Interaction in France* (1 unit)

Dominique Agostini

As with any other language and culture, speaking French is not enough to communicate in France. Knowing *étiquette*, mastering the social rules and codes which are at the root of civilization (N. Elias), are also essential to interpret different contexts. The objective of the course is to explain how social interaction, as described by Erwin Goffman, works in a French context. Historical and social outlooks will be presented as an introduction to practical contemporary situations.
Evaluation: a 10-page essay on a subject chosen by student and related to the course. 3 grades: outline, first part and second part of essay.
Text: Sabine Denuelle, *Le Savoir-Vivre* (Larousse-Poche, 1996) ISBN 2 035 07132 1.

436 Le français et le sport *French and Sport* (1 unit)

Richard Mattei

Within the context of sports in France, the dynamics of the course will focus on a wide panel of oral and written activities on a day-to-day basis. Thus, participants will be able to better familiarize themselves with an essential and topical aspect of French civilization, while improving their language competences. No previous knowledge of sports expected.
Texts: *L'Équipe* (newspaper) and coursepack.

Cours gradués/Graduate Courses: De la Maîtrise au D.M.L.

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French or equivalent course work in French, and a grade average of B or better. In addition to students preparing for Middlebury's M.A. or D.M.L. degree, *l'École française* welcomes each summer "non-degree" students (i.e. candidates for degrees at other institutions, or individuals who want to take advanced courses in French).

A normal load is three courses (nine semester-hours) selected in consultation with the Director or Associate Director. Permission to take an extra course is granted only exceptionally by the Director or Associate Director of the French School, and must be requested in writing before the start of the session. Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work.

Two types of courses are offered in the graduate program: 1) foundation courses *(cours de base)*, which are designed to provide students with the linguistic, cultural, and literary skills needed for further study; and 2) specialized courses *(cours thématiques)*, which allow the student to build upon this foundation and acquire broader and more sophisticated knowledge. The courses change each year, depending on the faculty and their specialties, thus allowing for a variety of subjects and approaches.

New students enrolled in the graduate session must take a written language test and an interview *before* they register. Courses at the 500, 600 and 700 levels are essentially for students preparing for the Master of Arts degree. They are also open to highly qualified undergraduates who have scored well on the placement test and are judged capable of doing work at the graduate level. Beginning graduate students normally take 500-level courses, while 700-level seminars are open to M.A. candidates nearing completion of the program, highly qualified master's candidates, and D.M.L. candidates. Each course carries **one unit of graduate credit** unless otherwise indicated. The normal course of study during a summer session is three units. Graduate courses begin on Thursday, July 4.

Graduate students are strongly advised to read certain books for some of the classes before the session. Please look for

suggestions on how to acquire books in French on our web page: **http://www.middlebury.edu/~ls/École_française**

One of the major missions of the French School graduate program is to meet the call for better teacher training, which the profession has designated as a top priority. Practicing teachers already represent a large proportion of our enrollment at the post-baccalaureate level, and we continually strive to offer courses and activities which help them improve as education professionals. Some of these courses strengthen their content knowledge in areas they themselves teach, such as A.P. literature; others, such as corrective phonetics, help improve their command of the language while demonstrating tools and techniques they can emulate with their own pupils. They also benefit from lectures, demonstrations, and workshops with pedagogical themes. Finally, they can take advantage of the French School setting to share ideas with their peers, as well as to observe our language courses and glean new insights on teaching. The national decline in French graduate programs only underscores the vital role that the French School plays—and must continue to play—in quality professional training.

Note: Students who are currently in-service teachers are encouraged to bring with them the textbook(s) they use in order to participate in pedagogical workshops and seminars.

M.A. Degree Requirements

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session. To receive the M.A. degree, the student must complete a total of twelve units. These may be obtained in a series of summer sessions on the Vermont campus, or by taking three units during a summer session and completing the requirements during a full academic year in Paris.

- Distribution requirements for *the M.A. when completed on the Middlebury campus:*

a) three units in language;
b) three units in civilization;
c) three units in literature.

- Distribution requirements for *M.A. with the School in France* (including the summer of candidacy on the Middlebury campus):

a) advanced composition (see Paris catalogue);
b) two units in literature;
c) two units in civilization;
d) *mémoire de maîtrise* (worth two units).

- Distribution requirements for *M.A. with Internship* in Paris (in conjunction with Internships in Francophone Europe [IFE] and including the summer of candidacy on the Middlebury campus):

a) IFE orientation seminars (worth two units);
b) IFE academic-year seminar (worth one unit);
c) internship and thesis (worth two units).

Transfer of Credit

After formal admission to the program, candidates for the M.A. and D.M.L. degrees may request permission from the Language Schools' Director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Two units earned at Middlebury's professional-development workshops may be applied to the M.A. degree. The combined total of professional-development-workshop and transfer credit may not exceed three units. N.B.: Courses taken at other institutions and proposed for transfer toward the Middlebury M.A. degree must be taken after successful completion of the first summer session at the graduate level.

Langue

504 Des mots et des sens; approches de la traduction *French-English Translation* (1 unit)

Philippe France

Ce cours s'adresse en priorité aux étudiants passant leur premier ou deuxième été à l'École française (placement à vérifier en fonction du test). L'étudiant ayant déjà une certaine maîtrise de l'apprentissage de la langue étrangère comprend rapidement qu'une source importante de difficultés se trouve dans les distorsions qu'impose, de façon inconsciente le plus souvent, la langue maternelle d'origine, ici le fameux «anglicisme». Il s'agira donc, par le biais d'une approche comparative, de faire prendre conscience des phénomènes mis en œuvre dans le passage d'une langue à l'autre, d'identifier

les moyens de les résoudre puis de mettre en application ces principes dans la production en français. Nous proposerons pour ce faire des exercices sur les lexiques et les structures syntaxiques traditionnellement sources d'erreurs (recherches de vocabulaire, prépositions et conjonctions complexes, temps verbaux, etc.)

La matière du cours est présentée sous support informatique (serveur et internet) avec exploration systématique des ressources de la toile d'internet.
Textes: Prévoir un dictionnaire bilingue, par exemple le *Robert & Collins*, ainsi qu'un dictionnaire unilingue français (je recommande le *Lexis de la langue française* de chez Larousse).

509 Stylistique appliquée I: Maîtrise de la langue écrite *Applied Stylistics I: Mastering written French*
(1 unit)

Catherine Noiray

Ce cours s'adresse en priorité aux étudiants passant leur premier été à l'École française (placement en fonction du resultat au test d'entrée). Il s'agit d'accompagner des étudiants qui ont déjà une certaine maîtrise du français vers l'acquisition d'une plus grande aisance dans la pratique écrite de la langue.

On se proposera d'atteindre cet objectif par des exercices variés et complémentaires: lecture et analyse de textes, réécriture d'énoncés fautifs, productions personnelles et d'autocorrection. L'effort portera en priorité sur les points qui sont les sources traditionnelles d'erreurs: constructions directes et indirectes, concordance des temps, verbes pronominaux etc.
Contrôle des connaissances: Des travaux de type rédaction de paragraphes et réécriture seront remis chaque semaine; chacun donnera lieu à une évaluation. La note finale sera la moyenne des notes obtenues.
Texte: Beaujeu, Carlier, Mimran, Vrillot, Torrès, *«Exerçons-nous». Grammaire, 350 exercices, niveau supérieur II* (Hachette, 1991) ISBN 2-010-16291-9; Giono, *Regain* (Livre de Poche) ISBN 2 253 00402 2.

510 Stylistique appliquée II: Pratiques du français universitaire *Applied Stylistics II: French Academic Writing*
(1 unit) Rokhsareh Ashori

Ce cours a pour objectif de faire acquérir aux étudiants une compétence de reformulation (réécriture), ainsi que la maîtrise des moyens assurant la progression et la cohésion des textes produits. L'enseignement, pendant la session, se constitue de deux modules, divisés chacun en trois sous-modules. Les savoir-faire acquis se traduisent en termes d'aptitude à la production de textes en français universitaire de registre soutenu.
Module 1: Les procédés de l'argumentation
• *sous-module 1:* l'articulation logique de l'argumentation: l'expression de la cause, de l'opposition, de la concession; connecteurs argumentatifs, subordination, choix lexicaux; construction hypothético-déductive.
• *sous-module 2:* cohésion textuelle et thématisation des énoncés: anaphores, périphrases, synonymes et antonymes; organisateurs textuels.
• *sous-module 3:* procédés de reprise: formules de transition, introductions et conclusions partielles.
Module 2: L'énonciation du texte universitaire
• *sous-module 1:* procédés d'effacement de l'énonciateur: passivation, formes impersonnelles, métonymie; les différentes valeurs de «on».
• *sous-module 2:* procédés d'euphémisation et de modalisation.
• *sous-module 3:* procédés d'intégration du discours de l'autre: insertion de citations, discours indirect, marques de distanciation polyphonique: emploi des guillemets, de l'italique, etc.
Contrôle des connaissances: Des travaux sont remis chaque semaine; ils donneront lieu à une évaluation. La note finale sera la moyenne des notes obtenues.
Texte: M. Arrivé, F. Gadet, M. Galmiche, *La Grammaire d'aujourd'hui: guide alphabétique de linguistique française* (Flammarion, 1986) ISBN 2-08-112003-8; Polycopié fourni au fur et à mesure de la progression du cours.

514 Linguistique Appliquée - phonétique corrective et grammaire de l'oral *Applied Phonetics*
(1 unit)

Annie-Claude Motron, Sarah Vaussier

Destiné à un public de niveau avancé, ce cours se propose d'étudier les caractéristiques phonétiques et morphophonologiques de l'oral du français en mettant en évidence les différences avec le système de l'anglais. On y aborde la langue selon deux axes:

Phonétique: l'approche pratique et corrective des sons du français; la relation entre la prononciation et l'orthographe; l'étude des spécificités de la chaîne parlée: la syllabe, la continuité, la chute du /e/;
Morphophonologie: la perception, l'identification et la production des marques orales; la transcription des marques orales; la spécificité du fonctionnement des marques graphiques.

Le cours est obligatoirement complété par des séances en laboratoire de langues, sous la direction d'une assistante francophone, pendant lesquelles les étudiants peuvent, grâce à un travail d'écoute, de reconnaissance, de prononciation et de lecture, surmonter les difficultés inhérentes au passage du système oral d'une langue à celui d'une autre.

De plus, il est occasionnellement demandé aux étudiants un travail personnel, en laboratoire de langues ou par écrit, afin de travailler leurs difficultés spécifiques.
Activités complémentaires: travail correctif individualisé en face à face en laboratoire de langues, bilan individuel de progression (élaboration et suivi sur fiches phonétiques individuelles).
Contrôle des Connaissances: La note d'ensemble tient compte de la participation en cours; évaluation de l'assiduité, du travail et des progrès au cours des séances de laboratoire (30% de la note finale). Après l'étude de chacune des différentes parties du programme, contrôle oral et écrit (40% de la note finale). Examen final oral (20% de la note finale) et écrit (10% de la note finale) sur l'ensemble du programme.
Texte: *Phonétique Progressive* (CLE International, 1998). Les cassettes d'accompagnement sont conseillées mais non obligatoires.

524 Sciences du langage et dynamique des langues *Language Science and Dynamics of Linguistic Systems* (1 unit)

Pierre Haillet

Ce cours s'adresse aux étudiants de niveau avancé, désireux d'approfondir et de systématiser leurs connaissances par le biais d'une réflexion structurée sur certains concepts fondamentaux en linguistique générale (tels que: usage et norme, variation et changement, grammaticalisation, emprunt, calque etc.). On s'intéressera à l'organisation des systèmes linguistiques, notamment à ce qu'ils ont en commun et à ce par quoi ils diffèrent. On abordera les grands principes de fonctionnement et d'évolution des langues vivantes, en s'attachant particulièrement à mettre en évidence le rapport entre la dynamique du langage et celle des communautés linguistiques. On montrera en outre comment ces connaissances théoriques contribuent à une meilleure compréhension des mécanismes d'acquisition d'une langue étrangère, et comment certains modèles linguistiques récents permettent d'expliquer la manière spécifique dont s'organise, en français contemporain, l'expression de la temporalité et de l'aspect. La discussion critique conduite en classe s'accompagnera d'une consultation régulière du *Guide alphabétique de linguistique français* et d'une lecture suivie du *Catalogue des idées reçues sur la langue*, de façon à faire le point sur la diversité des systèmes linguistiques et à comprendre les enjeux des sciences du langage.
Contrôle des connaissances: Dossier n°1: 20%; dossier n°2: 30%; étude de cas (sur table): 40%; participation, préparation, progrès: 10%.
Textes: M. Arrivé, F. Gadet, M. Galmiche, *La Grammaire d'aujourd'hui: guide alphabétique de linguistique française* (Flammarion, 1986) ISBN 2-08-112003-8; M. Yaguello, *Catalogue des idées reçues sur la langue* (Seuil, coll. «Point Virgule», 1988) ISBN 2-02-009913-6; Polycopié fourni au fur et à mesure de la progression du cours.

602 Linguistique française, sémantique, ambiguïtés, interprétations *Theories of Meaning in French Linguistics* (1 unit)

Pierre Haillet

Analyse du rapport entre la forme et le sens dans la perspective des théories linguistiques. On abordera notamment la problématique de l'ambiguïté, de l'homonymie, de la polysémie et de l'antonymie, ainsi que les facteurs qui interviennent lorsqu'on attribue un sens à ce qui est dit. On étudiera également le sens explicite et le sens implicite, la paraphrase, les modalités et la problématique de l'énonciation. Les théories présentées seront appliquées à l'analyse d'une variété de discours (communication médiatique, discours politique, échanges conversationnels).
Contrôle des connaissances: Dossier n°1, 20%; Dosssier n°2, 30%; Dossier n°3, 40%; Participation, préparation, progrès: 10%.
Textes: M. Arrivé, F. Gadet, M. Galmiche, *La Grammaire d'aujourd'hui: guide alphabétique de linguistique française* (Flammarion, 1986) ISBN 2-08-112003-8; Polycopié fourni au fur et à mesure de la progression du cours.

612 Le Petit Conservatoire *Language and Theater* (1 unit)

Francoise Mojeret

Ce cours s'adresse à la fois aux étudiants qui se destinent à l'enseignement, à ceux qui souhaitent devenir comédiens professionnels, et en général à ceux dont le profession exige de s'exprimer en face d'un public. Le travail sera uniquement d'expression orale et portera sur l'apprentissage de la scène et de la langue française, à travers des textes d'auteurs contemporains. Chaque scène jouée à deux ou à plusieurs—obligatoirement mémorisée—sera travaillée, répétée plusieurs fois et commentée de manière à améliorer la qualité d'interprétation. On insistera sur la prononciation, l'intonation, l'articualtion, la respiration, la gestuelle. Le contrôle sera facilité par des vidéos réalisées en cours de session, chaque étudiant pouvant ainsi se rendre compte de ses progrès, mais aussi de ses erreurs et donc de les corriger. Un spectacle sera réalisé, et présenté en public au Théâtre Wright (le 29 juillet), avec la participation de tous les étudiants du Petit Conservatoire. ***Ce cours a lieu pendant 2 heures consécutives***. Un soutien phonétique complémentaire sera apporté individuellement pour résoudre des questions spécifiques.
Contrôle des connaissances: Les scènes travaillées pendant la session ainsi que le spectacle public donneront lieu à l'attribution de notes.
Texte: Polycopié.

711 Initiation à la sémiotique littéraire
An Introduction to Literary Semiotics (1 unit)

Jean Bernabé

2 heures par jour du 4 au 24 juillet

Ce cours vise à une initiation concrète, raisonnée et progressive à la sémiotique des textes littéraires. L'approche proposée trouvera son point d'application dans l'analyse des *Fables* de Jean de la Fontaine. *Il est fortement conseillé aux étudiants désireux de s'inscrire dans ce cours d'avoir lu l'œuvre au programme.*

Dans un premier temps seront présentées les différences (terminologiques et théoriques) qui fondent une certaine distinction entre la sémiotique, la sémiologie et la sémantique; puis entre la sémiotique d'une part et, d'autre part, diverses disciplines ayant pour objet le discours littéraire (pragmatique, sémantique, narratologie, poétique, rhétorique, stylistique etc.) La grande opposition sera analysée de façon critique en vue de compléter l'approche linguistique dont elle témoigne par

une approche plus spécifiquement sémiotique qui resitue le discours au cœur même de tout le dispositif énonciatif. De ce point de vue, l'activité discursive apparaîtra comme le fondement de toute activité énonciative, le récit fonctionnant alors comme une composante (facultative). La logique narrative, objet purement formel, sera insérée dans les enjeux discursifs du texte et ce, à partir de la narration telle qu'elle opère dans les *Fables* de la Fontaine.

Les critères permettant de distinguer un récit d'un non récit seront présentés et analysés à partir d'exemples d'école (courts textes à valeur didactique). Ils intégreront les notions d'événement, de représentation (avec le double sens du préfixe «re» signifiant «de nouveau» et «en sens inverse», «à rebours»), de motivation, de modalisation, de cohérence orientée, de clôture textuelle etc. La représentation des processus de l'univers narratif débouchera sur la mise en évidence de l'énoncé narratif depuis les formes les plus empiriques et simples (début—milieu—fin, ou plutôt état initial—quête—état final) jusqu'aux propositions les plus formalisées et complexes (modèle du parcours génératif du sens). Appliquée au discours et non plus spécifiquement à l'objet formel que constitue la logique narrative, la démarche sémiotique mettra en exergue les jeux figuratifs, thématiques et les échelles de valeur (idéologiques, cognitives, affectives, éthiques etc.) au termes desquels se construit la pluralité des sens du discours littéraire comme discours ouvert au travail indéfini de l'interprétation. Toutes les notions évoquées sont censées faire l'objet d'illustrations quotidiennes à partir du corpus indiqué.
Contrôle des connaissances: Épreuves de contrôle continu portant sur l'analyse sémiotique d'extraits.
Texte: Jean de la Fontaine, *Fables* (Garnier - Flammarion, No 2051, 1996) ISBN 2-080-72051-1.

718 D'une langue à l'autre, d'une culture à l'autre: traduction avancée *Advanced French-English Translation* (1 unit)

Philippe France

Ce cours s'adresse plus particulièrement aux étudiants passant leur troisième ou quatrième été à l'École française (placement possible aussi en fonction du test). Le passage d'une langue à l'autre, généralement appelé traduction, n'est pas, on s'en rend vite compte, un travail quasiment scientifique de simple transposition grammaticale. La langue, les langues sont phénomène de culture, expression d'un long développement historique, social,

économique, culturel. Passer d'une langue à l'autre ne signifie donc pas simplement passer d'un mot à l'autre, mais d'un phénomène culturel à l'autre. C'est l'étude de ces phénomènes qui sera l'objet de notre travail dans ce cours par le biais de documents illustratifs tirés du discours écrit, mais aussi de la langue parlée. Nous serons ainsi amenés à réfléchir sur les manières les plus efficaces de passer de l'anglais au français mais aussi du français à l'anglais à partir de textes écrits de niveaux et domaines de langue variés, ainsi que de documents sonores.

Le cours est divisé en deux parties distinctes, une partie «théorique» et une partie de textes illustratifs et d'application. Dans la partie «théorique», nous étudions des principes de traduction appliqués aux lexiques, aux procédés de traduction comme: emprunt, calque, mot-à-mot, transposition, étoffement, modulation, équivalence et adaptation. La partie pratique se compose de textes choisis, organisés en thèmes généraux: la famille, les gens, l'éducation, l'alimentation, la nourriture, le goût, les pratiques artistiques et culturelles etc., tous documents sélectionnés dans les deux langues pour leur intérêt inter-culturel. Les exercices d'application des principes sont variés; allant de la traduction de courtes expressions, puis de phrases illustratives des notions acquises, au travail de «remplissage» de textes traduits mais auxquels manquent des éléments constitutifs du discours, en passant par l'étude de textes 'à erreur' et de traductions existantes. Le cours se présente sous forme informatique disponible sur un serveur et un site internet du collège, ce qui permet une interactivité permanente avec la Toile d'internet.

Contrôle des connaissances: La notation repose sur les critères suivants: trois devoirs (semaines 2, 3 et 4) de longueur progressivement plus importante, un projet final (semaine 5) et un petit examen final (semaine 6). Pour les devoirs et le projet final, les étudiants sont invités à rechercher sur Internet des textes servant de base de travail à partir des grands thèmes étudiés. Participation et assiduité sont également prises en compte.

Textes: Il faut prévoir l'acquisition d'un dictionnaire bilingue du genre Collins & Robert et d'un dictionnaire unilingue français, par exemple le *Lexis de la langue française* de chez Larousse.

Ouvrage de référence à consulter: *Le Bon Usage* de Maurice Grévisse.

Littérature

562 Pratique et plaisir du texte, sur les textes de l'Advanced Placement *Textual Analysis on Advanced Placement Texts* (1 unit)

Roger Lauverjat

Ce cours se propose d'apporter aux étudiants un langage critique et une méthode permettant de résoudre les problèmes historiques et formels qui se posent à eux lors de l'analyse d'un texte littéraire. NB: Les textes étudiés pendant la session d'été 2002 figurent tous au programme d'*Advanced Placement*. En effectuant ce choix, nous nous proposons d'aider les «étudiants-professeurs» à mieux préparer leurs élèves à cet examen.

Les deux premières semaines seront consacrées à l'approche de la poésie. Un fascicule des textes inscrits au programme sera remis aux étudiants au début des cours. Il s'agira avant tout d'acquérir une méthode pour lire, comprendre et commenter un poème:

- observation du paratexte : titre du recueil, date de publication.
- référence au contexte pour éclairer le sens du poème.
- observation du texte: composition, énonciation, rythme, sonorités, rimes.
- place de l'imaginaire: images, réseaux lexicaux, symboles.

Au cours des deux semaines suivantes sera abordée la problématique d es textes dramatiques. A partir de deux pièces inscrites au programme — une comédie classique, *l'École des femmes* de Molière (1662), et une pièce «moderne», *La guerre de Troie n'aura pas lieu* de Giraudoux (1935) — nous réfléchirons sur la spécificité du texte dramatique:

- les deux composantes du texte (répliques et didascalies)
- la double communication, les dialogues et les monologues
- le rôle et la fonction des personnages
- la structure dramatique
- le temps dramatique, l'espace dramatique.

La dernière partie du cours portera sur le genre romanesque. Nous conduirons cette approche à partir de *Pierre et Jean* de Maupassant. L'accent sera mis sur la construction du récit, les modes de la narration, la technique et les fonctions de la description, le système des personnages. Une lecture thématique permettra de mettre en lumière les grands motifs de l'imaginaire du romancier.

Contrôle des connaissances: Deux écrits et un oral (qui pourra prendre la forme d'un court exposé fait en classe).
Textes: Molière, *L'École des Femmes* (Classiques Hachette) ISBN 2-010-19092-0. Giraudoux, *La Guerre de Troie n'aura pas lieu* (Classiques Larousse) ISBN 2-038-71170-4. Maupassant, *Pierre et Jean* (Presses Pocket) ISBN 2-266-03081-7.

570 Textes français et histoire littéraire, XVI^e^-XVII^e^ siècles *Literature, History and Society* (1 unit)

Roger Lauverjat

MONTAIGNE ET LES MORALISTES CLASSIQUES

L'entrée dans le troisième millénaire constitue une aventure passionnante et stimulante mais le développement rapide des nouvelles technologies, les progrès de la mondialisation ne manquent pas de susciter inquiétude et désarroi: nos croyances, nos certitudes vacillent, nos valeurs, nos références sont remises en question. N'est-ce-pas le moment idéal pour nous plonger – ou nous replonger — dans la lecture des Essais de Montaigne, pour découvrir — ou redécouvrir — les grands textes des moralistes classiques?

Etonnante modernité du livre de Montaigne. A bien des égards notre époque présente de nombreuses analogies avec la sienne: la fin du XVI° siècle est en effet une période où le monde politique et où le monde religieux se trouvent privés de leurs repères et de leur hiérarchie. «Finalement, il n'y a aucune constante existence, ni de notre être, ni de celui des objets» écrivait déjà Montaigne. La raison, elle-même être remise en question.

Les *Essais* constitueront l'acte de naissance des moralistes. Ne dit-on pas que la littérature française est depuis Montaigne une littérature de moralistes? Il n'est pas inutile de rappeler que le moraliste n'est pas un professeur de morale mais un peintre des moeurs, nous dirions aujourd'hui, un anthropologue (le dictionnaire *Robert* le définit comme «un auteur de réflexions sur les moeurs de l'homme et, en général, sur la nature et la condition humaine»).

Nous nous attacherons surtout à situer les textes — Les *Pensées* de Pascal, Les *Maximes* de La Rochefoucauld, *Les Caractères* de La Bruyère — dans leur contexte historique. La nécessité de répondre au goût du siècle est toujours proclamée par ces écrivains.

Or, la variété et la brièveté apparaissent comme les caractères dominants de ce goût.

Nos trois auteurs se réclament d'une esthétique du discontinu. Le livre apparaît comme un chantier, un lieu ouvert où s'effectue un travail. L'inachèvement apparaît alors comme l'une des principales caractéristiques des textes produits par les moralistes. Il s'agit aussi d'une écriture de la brièveté opposée à l'ampleur et à l'emphase du discours rhétorique.

Une telle esthétique se trouve en phase avec notre modernité — ou notre post-modernité. Des philosophes comme Nietzsche ou Cioran, des poètes comme Valéry, René Char, Michaux s'en réclament. Il est urgent de relire ces écrivains qui «ont plus fait pour grandir et éclairer l'esprit des hommes que les plus passionnants romanciers » (P. Reverdy, *Le Livre de mon bord*).
Textes: Montaigne, *Essais* (Petits Classiques Larousse) ISBN 2-038-71325-1; La Rochefoucauld, *Maximes* (GF- Flammarion) ISBN 2-080-70288-2; La Bruyère, *Les Caractères* (Petits Classiques Larousse) ISBN 2-038-71215-8; Pascal, extraits des *Pensées* distribués en cours;
Un ouvrage de référence vivement conseillé: Bérangère Parmentier: *Le Siècle des Moralistes* (Seuil, coll. «Points») ISBN 2-020-36157-4.

571 «Si nous parlions huron ou iroquois...» Langue et littérature du Québec *Quebec: Language and Literature* (1 unit)

Élise Salaün

Écrire, au Québec, n'a jamais pu se faire sans tenir compte d'une problématique toute particulière, celle de la langue. Dès l'apparition de l'imprimerie en 1764, c'est dans un journal bilingue que paraissent les premiers essais canadiens. Puis, peu à peu, se mesurant plutôt à la France, l'écrivain du Québec écrit à l'ombre de la mère–patrie: nous parlions huron ou iroquois, les travaux de nos écrivains attireraient l'attention du Vieux Monde, note le poète Octave Crémazie, en 1867. Ce poids culturel et, en l'occurrence, linguistique de la France engendrera des débats importants tout au long du XX^e^ siècle, culminant dans la question controversée du joual au début des années 60, et conduisant aujourd'hui à la pleine acceptation d'un français québécois.

Ce cours vise à faire le point sur les grands débats qui ont marqué les rapports entre la langue et la littérature au Québec, plus particulièrement au XX^e^ siècle: la nationalisation de la littérature canadienne sous l'impul-

sion de Lionel Groulx et de Camille Roy, la querelle des régionalistes et des exotiques durant les années 20, la première prise de distance vis-à-vis de la France au milieu du siècle, la controverse du «joual» , la langue populaire du Québec, au début des années 60, et le nouveau rapport à une langue française d'Amérique, manifeste depuis une quinzaine d'années. Il s'agira aussi, en fin de parcours, de se demander s'il ne devrait pas exister une histoire, et donc une approche propre aux «jeunes littératures».

Contrôle des connaissances: L'étudiant(e) aura à lire le recueil, et à produire un court travail écrit en début de session (à remettre en deuxième semaine) suivi d'un travail long dont les conclusions seront à présenter sous forme d'oral pendant la sixième semaine.

Texte: Heinz Weinmann et Roger Chamberland, *Littérature québécoise des origines à nos jours* (Montréal, Hurtubise HMH, 1996) ISBN 2-894-28078-5.

761 L'Avènement des loisirs : Perspectives littéraires et culturelles aux XIX^e^ et XX^e^ siècles
The Culture of Leisure: Changing Perspectives in Modern French Literature (1 unit)

Charles Nunley

2 heures par jour du 25 juillet au 15 août

Aujourd'hui, le loisir est entré dans la vie quotidienne de tous. Partout, dans les trains, les bateaux, les avions, les journaux, au cinéma, à la radio, à la télévision, il nous sollicite constamment, au point où l'on parle d'une «nouvelle civilisation du loisir». À partir d'un éventail
de documents (romans, poèmes, bandes dessinées, films), ce cours tentera de saisir l'évolution des valeurs, idéologies et présupposés qui sont à la base de l'attitude de l'homme moderne vis-à-vis du loisir. Nous verrons que, dans une large mesure, c'est à travers le loisir que les personnages s'efforcent de repenser non seulement leur rapport au temps et à l'espace mais aussi leur appartenance à un groupe social quelconque. Le loisir peut-il devenir un moyen d'avilissement? Comment formuler une éthique qui lui donne une dimension plus positive? Ces questions aideront à élargir notre discussion.

Contrôle des connaissances: 3 travaux: 50% (10%; 20%; 20%); Participation: 10%; Travail final: 40%.

Textes requis: Jules Verne, *Le Tour du monde en 80 jours* (Paris, Poche) ISBN 2 253 01269 6; Alphonse Daudet, *Tartarin de Tarascon* (Paris, Pocket) ISBN 2 266 04904 6; Simone de Beauvoir, *Les belles images* (Gallimard Folio) ISBN 2 070 36243 4; François Maspero, *Les passagers du Roissy-Express*; Polycopié fourni en début de session.

763 Aspects de la modernité dans la littérature française (XIX^e^- XX^e^ siècles) *19th- and 20th-Century French Literature and Culture* (1 unit)

Jacques Noiray

Ce cours étudiera quelques effets de la crise romantique de la pensée et de la représentation qui se développe dans la civilisation occidentale à partir de la fin du XVIIIe siècle, aboutissant à l'élaboration d'une sensibilité, d'une esthétique et d'une vision du monde nouvelles. C'est cette crise et ce renouvellement, désignés en général sous le nom de modernité, qu'il s'agira de décrire et d'analyser. Pour plus de commodité, l'étude sera restreinte à la littérature française et à la période 1850-1930, avec quelques échappées sur une période plus récente. Après une introduction générale définissant les aspects principaux de la révolution romantique en France (rupture avec les modèles classiques, retour aux sources nationales, exaltation de l'individualité, pessimisme et désenchantement du monde), on examinera plus particulièrement l'œuvre de Baudelaire, à la fois comme théoricien de la modernité, et comme créateur d'une littérature proprement moderne (les *Petits Poèmes en prose*). On étudiera ensuite, dans la lignée de Baudelaire, l'exemple de Rimbaud, et, moins connus mais non moins intéressants, l'insolite et l'humour noir chez Villiers de l'Isle-Adam. On verra se développer, parallèlement au réalisme provisoirement dominant, une forme moderne d'écriture romanesque et de psychologie, illustrée par les Goncourt, Huysmans, Maupassant, et conduisant, au début du XX^e^ siècle, à l'épanouissement du roman proustien. On retrouvera dans la sensibilité surréaliste (Apollinaire, Breton) l'héritage de la modernité baudelairienne, en particulier dans la poésie de Paris et la recherche du merveilleux. On analysera enfin, dans les textes autobiographiques de Gide (*Journal*) et de Barthes (*Roland Barthes par lui-même*), une forme moderne d'écriture fragmentée visant à rendre compte des divers états d'un moi multiforme.

Contrôle des connaissances: chaque étudiant fera un exposé oral, et établira un dossier d'une dizaine de pages sur un sujet de son choix en rapport avec le programme.

Lectures possibles

1. Histoire de la littérature

Histoire littéraire de la France, t. 8 à 11 (Éditions Sociales, 1979).

Littérature française, t. 12 à 15 (Arthaud).

2. Quelques textes littéraires ou théoriques
Baudelaire, *Salon de 1846, Salon de 1859, Le Peintre de la vie moderne* (Gallimard, coll. «Folio essais»).
Rimbaud, Poésies, *Une saison en enfer, Illuminations* (Gallimard, coll. «Poésie»).
Jules Laforgue, *Complaintes* (Gallimard, coll. «Poésie»).
Paul Bourget, *Essais de psychologie contemporaine* (Gallimard, coll. «Tel»).
Villiers de l'Isle-Adam, *Contes cruels, Histoires insolites* (GF ou Gallimard, coll. de la Pléiade).
Daniel Grojnowski et Bernard Sarrazin, *L'esprit fumiste et les rires fin de siècle, anthologie* (Corti, 1990).
André Breton, *Premier Manifeste du surréalisme* (Gallimard, coll.«Folio essais»).
Paul Bénichou, *L'École du désenchantement* (Gallimard, 1992).
Jean Starobinski, *Portrait de l'artiste en saltimbanque* (Skira ou Flammarion, coll. «Champs»).

768 Idéologie, culture, esthétique dans la littérature française, de la fin du XIX^e siècle aux années 1950 *Late 19th-Century and Early 20th-Century French Literature and Culture* (1 unit)

Jacques Noiray

On partira de Zola et l'on s'interrogera sur le statut et le rôle de l'intellectuel en France à la fin du XIX^e siècle, en particulier au moment de l'affaire Dreyfus. La crise des formes esthétiques au début du XX^e siècle sera étudiée dans le roman et la poésie. On soulignera l'influence de deux revues importantes, le *Mercure de France* et la *Nouvelle revue française* (*NRF*). On s'arrêtera sur une œuvre poétique, celle d'Apollinaire (*Alcools*), et deux œuvres romanesques, celle de Proust (*Le Temps retrouvé*) et celle de Gide *(Les Faux Monnayeurs*), qui fourniront des exemples intéressants d'un renouvellement des thèmes et des formes littéraires. L'impact de la première Guerre mondiale sera étudié comme révélateur d'une crise des idées et des valeurs (morales, esthétiques) à partir des années vingt dans deux domaines: le Surréalisme (Dada, *les Manifestes du Surréalisme* et *Nadja* de Breton) et le roman de l'entre-deux-guerres (Céline, *Voyage au bout de la nuit*; Giono, *Que ma joie demeure*; Malraux, *L'Espoir*).

La question du sens et de l'absurde liée à une crise de la pensée ouverte par la montée des totalitarismes et aggravée par la deuxième Guerre mondiale sera examinée dans le roman et le théâtre des années 1930-1950: Sartre, *La Nausée*; Camus, *L'Étranger* et *La Chute*; Ionesco, *Rhinocéros*; Beckett, *En attendant Godot* et *Fin de partie*.

Contrôle des connaissances: chaque étudiant fera un exposé oral, et établira un dossier d'une dizaine de pages sur un sujet de son choix en rapport avec le programme.
Lectures possibles
1. Études historiques générales
Histoire des Français. XIX^e-XX^e siècles, sous la direction d'Yves Lequin, 3 vol. (Armand Colin, 1983).
Nouvelle Histoire de la France contemporaine, t. 10 à 16 (Seuil, coll. «Points-Histoire», 1973).
2. Études d'histoire intellectuelle et culturelle
Pascal Ory et Jean-François Sirinelli, *Les Intellectuels en France, de l'affaire Dreyfus à nos jours* (Armand Colin, 1986).
Michel Raimond, *La Crise du roman, des lendemains du Naturalisme aux années vingt* (Corti, 1967).
Herbert Lottman, *La Rive gauche, du Front populaire à la guerre froide* (Seuil, coll. «Points», 1981).
3. Histoire de la littérature
Histoire littéraire de la France, t. 10, 11 et 12 (Éditions Sociales, 1979).
Littérature française, t. 15 et 16 (Arthaud, 1975 et 1978).

778 Analyse de discours appliquée au domaine de la littérature antillaise *Literature of the French West Indies, Discourse Analysis* (1 unit)

Jean Bernabé

2 heures par jour du 4 au 24 juillet

Ce cours vise à une initiation concrète, raisonnée et progressive à l'application des procédures d'analyse linguistique aux textes (plus particulièrement mais pas exclusivement les textes littéraires) qui balisent un itinéraire pertinent du point de vue du discours antillais. Les approches proposées trouveront leur point d'application dans l'analyse des textes couvrant divers genres (poésie, roman, théâtre, conte, textes administratifs tels que le *Code Noir*, discours), diverses postures littéraires (prénégritude, négritude, antillanité, créolité), diverses époques (du 19ème au 20ème siècle) diverses origines (textes autochtones ou produits en dehors de la sphère spécifiquement antillaise). Ces textes seront réunis dans un polycopié qui sera remis en temps utile aux étudiants.
Contrôle des connaissances: Dossier hebdomadaire (3) de production écrite.
Texte: Polycopié

775 Littérature africaine francophone: Sociétés et Cultures *French-Language African Literature: Societies and Culture* (1 unit)

Kapanga Kasongo

Ce cours s'assigne pour tâche essentielle l'étude des textes de la littérature francophone africaine subsaharienne. Il exigera une maîtrise adéquate de la langue française et une connaissance minimale des théories fondamentales d'analyse textuelle. Il aura trois objectifs principaux. D'abord, il visera à donner un survol rapide de la littérature africaine francophone, de sa genèse à l'expression actuelle des particularités locales (africanité, diaspora, écriture féminine, revendication). Ensuite, il initiera les étudiants aux œuvres réputées majeures (canoniques), comme les écrits de Senghor (poésie), Hampaté Bâ et Hamidou Kane (romans). Enfin, le cours examinera les nouvelles tendances des dix dernières années. Il s'agira de la problématique du métissage culturel (Hamidou Kane), de l'écriture féminine (Sow Fall, Beyala), et de l'incidence politique de l'écritruel (Kourouma, Dongala). Le cours s'appuiera aussi sur les films disponibles dont *Tableau Ferraille*, *Pièces d'identité*, et *Lumumba*. Vue l'intensité des cours d'été, il est recommandé qu'au préalable l'étudiant lise les œuvres suivantes: *L'Enfant noir* de Camara Laye, *Une Si Longue Lettre* de Mariama Bâ, et *L'Aventure ambiguë* de Hamidou Kane. On étudiera les œuvres suivantes:

Poésie:

Senghor, Léopold S. *Anthologie de la nouvelle poésie nègre et malgache de langue française* (Présence Africaine, 1948; rééd. P.U.F., coll. «Quadrige») ISBN 2-130-44899-2.

Romans:

Bâ, Amadou Hampaté. *Les Contes initiatiques peuls* (Stock) ISBN 2-266-09550-1.

Bugul, Ken. *La Folie et la mort* (Présence africaine, 2000) ISBN 2-708-70717-5.

Cheikh Hamidou Kane. *Les Gardiens du Temple*. (Stock, 1995) ISBN 2-234-04563-0.

Laye, Camara. *Le Regard du roi* (Librarie Plon, c1954, 1978) ISBN 2-266-04670-5.

Autres textes:

Beyala, Calixthe. *Les Honneurs perdus* (Albin Michel, 1996) ISBN 2-290-14974-8.

Dadié, Bernard. *Béatrice du Congo* (Présence Africaine, 1970) ISBN 2-708-70598-9.

Kourouma, Ahmadou. *Allah n'est obligé* (Seuil, 2000) ISBN 2-020-42787-7; *En Attendant le vote des bêtes sauvages* (Seuil, 1999) ISBN 2-020-41637-9.

Monénembo, Tierno. *L'Aîné des orphelins* (Seuil, 2000) ISBN 2-020-41486-4.

Ouologuem, Yambo. *Le Devoir de violence* (Seuil, 1968).

Sow Fall, Aminatta. *Le Jujubier du Patriarche* (Dakar-Sénégal, Éditions C.A.E.C. Khoudia, 1993) ISBN 2-842-61044-X .

Oeuvres critiques:

Fanon, Franz. *Peau noire, masques blancs* (Seuil, 1952; 1995) ISBN 2-020-00601-4.

Fanon, Franz. *Les damnés de la terre* (Gallimard, 1960) ISBN 2-070-32655-1.

Foucault, Michel. *L'Archéologie du savoir* (Gallimard, 1969) ISBN 2-070-26999-X.

Kesteloot, Lilyan. *Anthologie Négro-africaine* (Nathan/Edicef, 1992) ISBN 2-850-69760-5.

Evaluation:

3 travaux: 50 % (10 %; 20 %; 20%)

Participation: 10 %

Travail final: 40 %

Civilisation

532 Comprendre la France d'aujourd'hui: institutions, citoyenneté, économie et culture

Contemporary Civilization of France: Institutions, Citizenship, Economy and Culture (1 unit)

Dominique Agostini

L'objectif du cours est de replacer les transformations les plus récentes de la société française dans le cadre d'évolutions de longue durée et de tendances profondes. Il ne s'agit donc pas de présenter un tableau factuel mais de prendre du recul afin de comprendre les mécanismes fondamentaux d'une société industrielle complexe. L'approche pluridisciplinaire permettra aux étudiants de se familiariser à l'économie, au droit, à la science politique. Le cours portera donc principalement sur les institutions (état, gouvernement, justice, école), l'économie (entreprise, budget, fiscalité, monnaie, la santé (la famille, l'immigration, la culture). Dans chacun de ces thèmes on soulignera les continuités et les ruptures. Une large place sera accordée à l'histoire.

Contrôle des connaissances: Un dossier d'une dizaine de pages sur un sujet au choix. La note sera divisée en trois - le plan / - 1ère partie / 2ème partie.

Texte: Bernard de Gunten, Arlette Martin, Mauricette Niogret, *Les Institutions de la France* (Nathan, coll. «Repères», 1998) ISBN 2-091-82425-9.

631 Régions de France et environnement global *French Regional Culture and Global Environment* (1 unit)

Jean-Rémy Bure

Ce cours propose une étude des régions de France sous l'angle de l'interaction entre l'homme et la nature à la fois dans le passé et à l'aube du XXIème siècle. En France, comme dans d'autres pays développés, la concertation entre les différents acteurs économiques, sociaux et culturels est de plus en plus nécessaire et pratiquée pour contribuer à une meilleure qualité de vie et à un bien-être satisfaisant. Les régions de France sont concernées par cette approche globale aussi bien dans leurs rapports avec l'état que dans ceux avec l'Union européenne. Une nouvelle géographie économique, sociale et culturelle interne et tournée vers l'extérieur est en train de se mettre en place.

On étudiera dans une première partie, l'influence de l'aménagement du territoire: préservation des zones d'équilibre écologique, maintien des populations des zones rurales, protection et développements de l'habitat traditionnel, encouragement des activités économiques liées à la nature.

On se concentrera, dans une deuxième partie, sur les liens entre culture et nature. Les architectures et les matériaux très variés employés dans les régions, les goûts des plats et des vins liés aux terroirs, les menaces qui pèsent sur les appellations d'origine contrôlées face à la volonté d'uniformisation de certains groupes industriels seront abordés.

On se penchera enfin, sur l'extraordinaire richesse des couleurs de paysages de France. Les lavandes de la Drôme, les ocres de Roussillon, le gris et le rose granuleux des granits de Bretagne, les calcaires jaunes, le bleu et le gris des ardoises, les lauzes des montagnes, les schistes bleus ou verts s'offriront à nous.

Les étudiants participeront de façon active à la découverte des régions sélectionnées. Ils seront invités à prendre personnellement en charge plusieurs aspects du programme à partir d'une documentation écrite et audiovisuelle, ainsi qu'à partir d'internet. Ils seront amenés à exprimer leur créativité orale et rédigée. Les travaux écrits comprendront des rédactions générales et professionnelles.

L'évaluation se fera sous forme d'un contrôle continu

Texte: Polycopié de textes de presse

639 La société française et les grandes questions d'actualité *Contemporary French Society: Major Issues and Debates* (1 unit)

Jean-Rémy Bure

Ce cours tracera un portrait de la société française actuelle–l'an 2000–en s'appuyant sur les médias français (presse écrite, presse parlée, télévision) et sur leurs sites internet. On étudiera les aspects politiques, sociaux, économiques et culturels des Français d'aujourd'hui. Ces derniers seront observés dans leurs rapports avec la politique, la sexualité, la famille, la retraite, le sport, la culture, les habitudes alimentaires, la politesse, les loisirs, le système de protection sociale et les étrangers. On dégagera aussi une réflexion sur les styles de vie. La lecture, l'écoute et le visionnage d'articles et de journaux radidiffusés et télévisés seront proposés. Ce cours sera interactif, alternant la parole du professeur et les interventions des étudiants, qui présenteront des exercices oraux et écrits: rédaction d'un article, montage d'un journal à la radio ou à la télévision, animation d'un débat, etc.

Contrôle des connaissances: L'évaluation se fera sous forme d'un contrôle continu (80% de la note finale) et d'un devoir final de synthèse (20% de la note finale).

Texte: *France, portrait social, 2001-2002* (INSEE) ISBN 2-11-067903-4.

645 Québec: Cinéma et Société *Québec's Cinema and Society* (1 unit)

Elise Salaün

Le cinéma entretient un lien étroit avec la société. Au Québec, cela est d'autant plus vrai que la véritable émergence du septième art s'est faite avec le déménagement des locaux de l'Office National du Film du Canada d'Ottawa à Montréal en 1956. C'est à partir de cette date que, selon Fernand Dansereau, de la Grande Noirceur duplessiste des années cinquante, aux projecteurs du Festival de Cannes dans les années quatre-vingt-dix, l'évolution est remarquable.

Ce cours présente les grandes étapes de l'histoire du cinéma québécois depuis cinquante ans, tant au niveau de la forme que du contenu. Très près des mouvements sociaux des années cinquante (Révolution tranquille, nationalisme etc.), le cinéma adoptera d'abord la forme du documentaire pour présenter la vie traditionnelle du peuple québécois et ainsi participer à la création d'une identité collective. Pierre Perrault et Michel Brault sont les maîtres du genre à l'époque. Viennent ensuite les

années soixante-dix et quatre-vingt où les cinéastes basculent majoritairement dans la fiction. La littérature est alors une source d'inspiration importante: *Kamouraska, Maria Chapdelaine, Le Matou, Bonheur d'occasion, Les Plouffe, Un sourd dans la ville,* et d'autres encore ont quitté l'univers feutré des livres pour se déployer sur grand écran.

Enfin en 1986, le cinéma québécois obtient une reconnaissance internationale avec *Le déclin de l'empire américain* de Denys Arcand. Depuis, une nouvelle génération de cinéastes (Jean-Claude Lauzon, Denis Villeneuve, Manon Briand) continue d'assurer la présence du Québec sur les écrans du monde. Les thématiques abordées dans ces films ont bien sûr changé, la ville a remplacé la campagne, les personnages sont métissés, mais l'originalité des productions québécoises ne se dément pas. Il s'agira, dans cette dernière partie, de voir comment le cinéma du Québec se démarque en cette ère de globalisation de la culture.

Contrôle des connaissances: Deux travaux écrits (25% et 50%) ainsi qu'un oral en fin de cours (25%)
Texte: Marcel Jean, *Le Cinéma québécois* (Montréal, Boréal Express, 1991) ISBN 2-890-52413-2.

731 La Francophonie, histoire d'une langue et géopolitique *The Francophone World* (1 unit)
Jean-Claude Redonnet

Ce cours a pour but de présenter un thème majeur dont la compréhension et la pratique sont devenues nécessaires, notamment pour le professeur de français, sous ses aspects historiques, culturels, sociaux et linguistiques. Étude de l'espace francophone, expression des identités, rencontre des langues et des culures, analyse des stratégies francophones en matière de solidarité et de développement.

Contrôle des connaissances: Un exposé oral sur l'un des points de la problématique francophone (40%) ; un essai de synthèse (40%) ; une note de participation aux cours et à la recherche documentaire (20%).
Texte: Michel Tétu, *Qu'est-ce que la Francophonie?* (Hachette Edicef, 1997) ISBN 2-841-29349-1.
Aide-mémoire Polycopié fourni en début de session.

734 De Lutèce au Grand Louvre, le roman d'une ville *Paris from Past to Present, Art History* (1 unit)
Charles Sala

Il s'agit de retracer l'évolution matérielle, morale, politique et religieuse de la ville depuis l'urbanisme romain, à travers les fortifications du Moyen-Age, jusqu'à la modernisation renaissante du XVIème siècle. Ensuite le travail sera focalisé sur l'urbanisme monarchique des XVII et XVIIIème siècles, la rénovation urbaine du Second Empire au XIXème siècle et enfin sur les grands travaux des dernières vingt années. Outils d'analyse: histoire des habitudes, histoire de l'architecture, histoire de l'art.

Contrôle des connaissances:
Un entrevue pendant la deuxième semaine, une lecture d'images en classe pendant la troisième semaine, un dossier de 14 pages avec illustrations, table des matières et bibliographie, à rendre à la fin du cours.

Didactique et Pédagogie

691 Enseigner le français aux débutants aux États-Unis *Teaching Beginners' French* (1 unit)
Guy Spielmann

Ce cours se propose de soulever du double point de vue de la pratique et de la théorie les questions qui se posent à l'enseignant de pour débutants. Nous réfléchirons de façon critique sur les problèmes que présentent la création d'un cursus pour débutants et l'enseignement des cours, en confrontant philosophies éducatives, théories pédagogiques et didactiques, techniques d'enseignement et questions logistiques; nous tiendrons également compte de l'expérience personnelle des participants, ainsi que de modèles possibles, dont les propres cours de l'École française. Ce cours permettra à tous les participants de constituer une gamme d'outils tant conceptuels que pratiques permettant à chacun de mieux concevoir ou de repenser un cursus pour débutants dans sa propre institution. Parmi les thèmes abordés: mettre au point un cours reflétant de façon réaliste des objectifs institutionnels et des principes pédagogiques et didactiques solides et cohérents; intégrer un enseignement linguistique (grammaire et vocabulaire) et communicationnel à celui de contenu (historique, géographique et culturel); choisir, se procurer et utiliser des documents authentiques; exploiter des ressources multimédia et des ressources en ligne; choisir un manuel selon une approche systématique et rationnelle; utiliser

le français exclusivement comme langue d'enseignement.

Ce cours est réservé en priorité à ceux et celles qui ont déjà au moins un an d'enseignement à leur actif. Le programme est disponible au **http://cr.middlebury.edu/public/french/debutant/fr691.htm** Les participant(e)s sont prié(e)s d'apporter le(s) manuels qu'ils/elles utilisent actuellement pour enseigner leurs propres cours de langue.

Contrôle des connaissances: Compte-rendu oral d'observations des cours de débutants (101-201); Dossier de recherche thématique, avec exposé en classe: synthèse critique d'articles de didactique et de matériaux pédagogiques; Participation.

Texte: Lecture préliminaire fortement conseillée: Oliver Reboul, *La Philosophie de l'éducation* (Presses Universitaires de France, collection «Que sais-je?» N° 2441, 1995) ISBN 2-130-44951-4.

797 Multimédia et didactique des langues secondes *Multimedia and Second Language Teaching* (1 unit)

Sabine Levet

2 heures par jour du 4 juillet au 24 juillet

Ce cours porte sur le multimédia et comprend:

- un historique du développement des technologies interactives, vidéodisque, cédérom, web, DVD;
- l'évolution de nombreux types de cédéroms et de sites web;
- un travail sur les différentes notions d'interaction et d'interactivité;
- une analyse du rôle de l'enseignement dans un environnement multimédia;
- la conception et mise en œuvre de tâches pédagogiques complexes particulièrement appropriées au multimédia;
- une réflexion sur l'intégration de la technologie dans un cours de langue;

Les projets tiendront compte du contexte d'enseignement de chacun des étudiants.

Contrôle des connaissances: Porte à la fois sur l'acquisition des contenus et sur la réalisation de projets

798 Situations et pratiques de classe *Classroom Situations and Pedagogical Practice* (1 unit)

Paola Bertocchini

2 heures par jour du 25 juillet au 15 août

L'objectif de ce cours est de contribuer à l'autonomisation de l'enseignant en partant de l'idée que l'enseignant autonome est celui qui est capable non seulement de gérer l'innovation, mais de la proposer en montrant de savoir opérer tous les transferts nécessaires pour la création de solutions nouvelles. Pour ce faire il ne peut se limiter à l'acquisition de savoirs-faire décousus de l'arrière plan conceptuel indispensable pour expliquer le pourquoi de tel ou tel choix, mais il est illusoire aussi qu'il puisse aboutir à une pratique pédagogique innovatrice en baignant uniquement dans les savoirs théoriques.

On propose des solutions méthodologiques de type permettant d'intégrer les deux aspects mentionnés. En fonction de la méthodologie envisagée les contenus porteront sur **les situations et les pratiques de classe** et comprendront:

- une réflexion sur la situation de classe (moi professeur, moi professeur dans la classe, moi et mon savoir);
- une réflexion sur la situation d'apprentissage (ce que je sais, ce que j'apprends, ce que je fais en classe et pour la classe);
- un travail sur l'évolution méthodologique (les différentes notions de méthode et d'approche);
- une analyse des pratiques de classe rapportées aux contenus de l'enseignement du FLE (l'oral, l'écrit, la grammaire, la civilisation) et aux supports méthodologiques utilisés (le manuel, les documents authentiques,...);
- l'élaboration d'outils méthodologiques et de démarches de classe en fonction des sujets traités.

Contrôle des connaissances:

- exercices de suivi basés sur l'analyse de manuels (30%);
- études de cas et élaboration de fiches pratiques (50%);
- participation en cours (20%).

Texte: Chaque participant se munira du manuel qu'il utilise ou voudrait utiliser dans sa propre classe.

Activités, enrichissement linguistique et culturel (Co-Curricular Activities)

Certaines activités sont destinées en priorité aux étudiants inscrits dans certains cours dont elles constituent le prolongement naturel, sans donner lieu à l'attribution de crédits. Mais l'ensemble des tables-rondes, conférences, spectacles et ateliers, est ouvert à l'ensemble de l'École française. Ces activités qui contribuent au succès d'un séjour en immersion dans une langue et des cultures étrangères, illustrent la longue tradition de Middlebury en matière d'immersion et des savoir-faire qui la rehaussent.

L'Atelier du D.M.L.: méthodologie individuelle et collective

Directeurs de recherches et invités

Ateliers, conférences et tables-rondes proposant une présentation publique et une discussion dans les domaines de la langue, de la linguistique, de la traduction, de la didactique et de la pédagogie, des littératures, des cultures et des sociétés.

L'Atelier de linguistique appliquée des étudiants de maîtrise et de DML (*phonétique et morphophonologie*)

Annie-Claude Motron

Cet atelier permet aux participants, à partir de documents élaborés collectivement ou choisis parmi des enregistrements de chansons, de lectures de poèmes ou pris sur le vif, de maîtriser les spécificités du fonctionnement oral afin d'améliorer, grâce à des activités ludiques et créatives, leur compréhension et leur expression.

Chaque atelier fonctionne sur un thème différent. Les thèmes proposés seront phonétiques (le /R/, la chute du /e/), morphophonologiques (les marques orales du genre, du nombre, du temps) et stylistiques (la liaison, la chute de phonèmes, les différents styles). Le certificat d'Excellence en phonétique française peut être décerné en fin de session à l'issue d'un examen terminal.

Ouvrages utilisés (conseillés mais non obligatoires):
Phonétique Progressive, manuel. CLE International, 1998.
Phonétique Progressive, cassettes. CLE International, 1998.
Cassettes et CD apportés par le professeur et/ou les étudiants.

La bonne prononciation: Atelier de phonétique corrective et grammaire de l'oral pour les étudiants de la session intensive.

Nathalie Heinry

Cet atelier permet aux étudiants, du niveau 101 au niveau 400, de travailler en laboratoire, sous la direction du professeur, les difficultés phonétiques caractéristiques des anglophones. Un thème différent sera abordé chaque semaine; les étudiants pourront compléter ces exercices en consultant individuellement le site Internet élaboré spécialement. Le Certificat en phonétique française peut être décerné en fin de session à l'issue d'un examen terminal organisé par les responsables des Ateliers.

L'Atelier Enjeux et débats.

Thierry Leterre-Robert

Le «café philosophique»: à la manière des cafés de philosophie, on débattra de sujets de philosophie. L'atelier «enjeux du monde»: à partir de la presse française et des emissions de TV5, on analysera les questions politiques, économiques, et sociales.

L'Atelier Spectacles théâtraux des étudiants et des enseignants

Michel Gabrielli, Richard Mattei, Tanja Pagnuco

Deux spectacles et éléments de spectale seront présentés dans ce cadre pendant la session d'été dont, au Château, lecture dramatisée d'un choix de textes sur Paris (le 25 juillet). Au théâtre Wright, *L'Ile aux esclaves* de Marivaux (le 7 août). Dans les deux cas la participation d'étudiants et d'enseignants sera sollicitée (avec auditions).

L'Atelier musique et chant

Bonnie Woolley

Préparation et présentation d'un *concert vocal et instrumental inédit* (le mercredi 8 août) de musique française et francophone. La participation d'étudiants et d'enseignants est sollicitée. Répétitions de l'ensemble (les lundis et jeudis) et par pupitres. Pensez à apporter votre instrument de musique et des partitions.

Le Cabaret

Jean-Rémy Bure

L'invention créatrice des chanteurs, des musiciens, des comédiens, professionnels ou amateurs, présents sur le campus, sera sollicitée dès le début de la session pour monter ce traditionnel et très attendu moment de détente et de bonne humeur. Un travail d'équipe rigoureux, dans l'enthousiasme. Spectacle le vendredi 3 août.

Le Ciné Club

Romuald Blaise Fonkoua

Le Ciné-club proposera cette année une série de films produits dans différentes aires de la francophonie (Afrique noire, Antilles, Maghreb, Machreb et Canada). Il s'agit de montrer comment cette institution typiquement française s'est développée aussi dans des espaces francophones. Avant chaque projection, le meneur donnera des indications sur l'auteur, sa filmographie, le contexte de réalisation du film et, si possible, un petit historique du cinéma dans la région francophone concernée. Chaque projection sera suivie d'une discussion, ouverte à tous et à chacun, permettant de susciter la curiosité autour de ce cinéma.

L'Atelier Nature et Histoire

Jean-Rémy Bure

Cet atelier propose l'exploration en français de deux sommets dans les Montagnes Vertes (Vermont) et le Parc des Adirondacks (État de New York), ainsi qu'une initiation à l'histoire locale autour du Lac Champlain (visite du Fort Ticonderoga et du relais de postes de Crown Point). Ces sorties auront lieu durant trois samedis : deux randonnées faciles en montagne et une visite des sites historiques qui sont des témoins de la présence française en Amérique du Nord. Chaque participant créera un projet dont la forme sera laissée à sa libre expression (texte d'observation de terrain, création littéraire, reportage photo, notice historique, etc). Une courte documentation sera fournie à chaque participant comme support de base.

L'Équipe de football *(soccer)* de l'École française

Richard Mattei, Kapanga Kasongo

Pratiquer et découvrir le football en français sur les terrains de Middlebury. Des entraînements internes et de la compétition (4 matches le samedi après-midi) sous le maillot de l'équipe de l'École française.

L'Atelier Tennis

Jean-Claude Motron

Pratiquer le français en jouant au tennis sur les cours de Middlebury. Trois possibilités vous sont offertes:

1) L'Atelier Tennis a lieu deux après-midi par semaine, il est destiné à ceux qui veulent débuter ou ceux qui veulent recommencer. On étudie d'abord des coups de base, on essaie, on essaie encore, on y arrive de mieux en mieux, on se met en situation de jeu, on fait de petits matches, on compte en français, on prend plaisir en réalisant les progrès accomplis en 3 ou 4 semaines, on apprend des expressions françaises. Quel bonheur de jouer hors de l'atelier et de participer au tournoi ! Quelques raquettes peuvent être prêtées à ceux qui n'en ont pas.

2) Le tournoi de l'École française n'est pas seulement une compétition mais aussi la fête du tennis. Plus nombreux sont les participants, plus belle est la fête! Les joueurs de tous les niveaux y sont conviés. Le choix est vaste: simple messieurs, simple dames, double messieurs, double dames et double mixte... voilà une excellente occasion de faire des matches et de rencontrer des partenaires – mais attention, en parlant français. Les meilleurs recevront leurs médailles lors du banquet final. Quelle extraordinaire épopée à raconter plus tard à la famille!

3) Les rencontres du samedi matin permettent de découvrir des partenaires, de faire des petits matches, d'apprendre à compter en français, d'évaluer son niveau, doser, commencer ou recommencer. Cela est proposé durant deux samedis matins.

The School in France

Headquarters in Paris

The offices of the Middlebury School in France are located in Reid Hall, 4 rue de Chevreuse, 75006 Paris (Telephone: 011-33-1-43-20-70-57), in the Montparnasse district.
Director: DAVID PAOLI, Ph.D., Stanford University
Student Affairs Coordinator: DANIELLE LACARRIÈRE
Academic Coordinator: MARIE-MADELEINE CHARLIER

Faculty

Courses are taught by faculty members of the University of Paris III-Sorbonne Nouvelle, other branches of the University of Paris and various French institutes.

Living Abroad

Middlebury seeks to offer students abroad a blend of structure and independence. The College's role is to oversee the academic aspects of the experience, while students are responsible for their own finances, and their living and travel arrangements. The School in France helps students to secure housing in a wide variety of student residences, rooms, and other lodgings.

Cost

Students pay only tuition to the Middlebury College School in France, since they are responsible for their own travel, room, and board. Tuition charges for 2003-2004 will be published in November, 2002. Bills for tuition for the full year and both semester programs are due in August. While individual life styles and circumstances, as well as the rate of the dollar, will cause the estimate to vary, the overall cost of a year in Paris or Poitiers—including passage but excluding travel while in Europe—should be approximately $26,000 to $28,000.

Financial Aid

Financial aid from Middlebury College is available only to students earning an undergraduate or graduate Middlebury degree. Non-Middlebury undergraduates should apply to their home institutions.

Application and Admission

Applications for the 2003-2004 academic year abroad will be available in November, 2002. *Applications for the **Junior Year program** should be submitted by January 31*, because the program is often filled by early February.

*Applications for the traditional **graduate program in Paris** will not be accepted after May 1st.* Those applications will be acted upon as they are received and until all spaces have been filled, which could happen as early as March.

*Applications for the Middlebury **M.A. in French with Internship** are separate from and additional to the traditional M.A. application. To apply for this program, the traditional M.A. application* and *the M.A. with Internship application must* both *be received by March 1st at the latest. You may request the application materials for the M.A. with Internship from languages@middlebury.edu or (802) 443-5510.*

In order to comply with various visa and French university requirements, no regular applications for admission to the School in France can be accepted after May 1. Contact the School in France, Middlebury College, Middlebury, Vermont 05753-6131, telephone: (802) 443-5510.

The Junior Year Program

Middlebury's junior year program in Paris or Poitiers is open to students who have completed two full years of college course work, with at least a B- average overall and a B average in French. They must also have reached a level of proficiency equivalent to the fifth semester of college French, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization by the end of their fourth college semester. The semester option is open to matriculated Middlebury undergraduates only (see below). Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance in the junior year program. However, in cases where remedial language work appears necessary or desirable, the Dean of the Language Schools reserves the right to make final acceptance conditional on successful completion of the seven-week session. Students accepted to the junior year program are expected to maintain their overall academic average as well as their average in French throughout the term of study preceding their registration in Paris or Poitiers.

Juniors enroll for the full academic year in a program of studies designed both to complement courses taken at the home institution and to form a logical link between sophomore and senior years. Beginning in early September, a preliminary session at Reid Hall offers language work and an introduction to Paris. After the preliminary session, juniors may choose among the course offerings at the University of Paris III-Sorbonne Nouvelle; political science, history, economics, and international relations at the Institut d'Etudes Politiques; economics, history, art history, geography and political science at the Université de Paris I; economics at a private law and economics school (FACO); and language, literature, and civilization at the Middlebury School in France. All instruction is in French.

Students majoring in political science, or who have a strong interest in political science, may choose to enroll in a special one-year program of study at the Institut d'Études Politiques leading to the Diplôme du Programme International de Sciences Politiques et Sociales. Candidates for acceptance in the Programme International, whether to prepare the Diplôme or simply to enroll in a few courses, must display strong language proficiency and a knowledge of current events. In either case there is a separate application process for admission to the Programme International.

Undergraduates may choose to live and study literature, linguistics, film, theater, psychology, history, art history, sociology, economics, religion, philosophy, or sciences in Poitiers.

Courses in studio art or music may be available to qualified undergraduate majors and minors by arrangement. Prior approval by the student's adviser and the French foreign-study adviser is required.

Semester Option

A limited number of students in Middlebury College's B.A. program may apply to the semester program if the full year is not academically feasible for them. Students applying for the semester option must take FR 230 (Introduction to Contemporary France) or the equivalent. After the preliminary session, students may take courses in literature, language, and civilization at the University of Paris-III, Paris I, Institut d'Etudes Catholiques («Catho»), and Reid Hall. Semester candidates should note the FR 230 requirement and the requirement to register in one language course while in France. N.B.: If applying for a semester option, students must state briefly in writing why they must choose it over the full year: experience has shown that most students benefit much more from the full academic year in France.

Credits

A student's workload must be approved by the Director of the School in France. Because a student's home institution determines the number of credits awarded for work abroad, students should discuss the transfer of credit with their advisers well before they go abroad. Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S. Students in the full-year program earn the equivalent of nine Middlebury College course units; Middlebury undergraduates in the semester program earn five units.

The Graduate Program

M.A. in French: After successfully completing three courses (three units) at the summer session of the French School on the Vermont campus, M.A. degree candidates begin the academic year in France. (Students will not be allowed to attend the School in France if their conduct or academic performance during the summer is judged unsatisfactory.) During a special preliminary session (worth one unit of credit) offered by the Middlebury School in France in September and October, students are enrolled in two seminars designed to prepare them for advanced university work and to introduce them to the methods and subject areas of the *mémoire*, a short thesis required of all candidates for the M.A. degree.

During the academic year following the preliminary session, graduate students earn the remaining eight units toward the twelve required for their degree. In addition to the *mémoire* (worth two units of credit), six units of course work are chosen from the areas of French language and linguistics, literature, culture and civilization, and business French. Courses in a variety of areas may be taken at the University of Paris III-Sorbonne Nouvelle; language practice, civilization, and literature at the Middlebury School in France (Reid Hall); and the French business context at the École Commerciale de la Chambre de Commerce et d'Industrie de Paris. A limited number of courses are also available in the Institut de Langue et de Civilisation Françaises at the Institut

d'Études Catholiques («Catho»), including a course in the teaching of French as a foreign language.

M.A. with Internship: Admission to this program is highly selective and involves a separate, additional application to be completed and received, *along with* the regular School in France M.A. application, by March 1st at the latest. After the three-course summer session, students participate in an intensive two-unit orientation session in September that will deal with contemporary French history and political and social France today, and with a specific aspect of French politics and society. After the orientation session, students will be assigned internships in the political, social, or cultural sphere; these assignments will be tailored to the student's expressed interests and background, and will last throughout the rest of the academic year, representing a commitment of approximately 16 hours a week. Concurrently students will meet twice a month throughout the year for a seminar that will present research methods and involve student presentations and guest lecturers. This seminar will be worth one unit of credit and, along with the internship experience, will provide the framework for the two-unit M.A. thesis to be completed and defended at the end of the year. This aspect of the M.A. is overseen by Internships in Francophone Europe (IFE), a French educational organization whose goal is to contribute to improving trans-Atlantic understanding and to help qualified students to immerse themselves in contemporary French society.

In addition to fulfilling these requirements, students will choose four semester course units at Reid Hall, the Université de Paris III, the Université de Paris I, and/or other institutions with which Middlebury has relationships (Catho, École Commerciale de la Chambre de Commerce et d'Industrie de Paris).

Courses

The following courses, among others, have been available in recent years:

*Courses open to graduate students only.
+Courses open to undergraduate students only.
(No symbol means open to both graduate and undergraduate students.)

N.B. Please note special courses outlined above for candidates for the M.A. with Internship. These students will also choose four courses, as appropriate, from the institutions listed below).

Preliminary Session

Courses for Undergraduates

+Introduction à la vie parisienne / productions orale et écrite

Seminars for graduates

*Écritures de soi et roman de formation du XVIII^{e} au XX^{e} siècle
*La femme dans le roman français du XIX^{e} siècle
*Le monde des jeunes
*La vie politique en France
*La presse écrite en France
*Histoire de Paris de Lutèce à nos jours
*Littératures francophones

Université de Paris III-Sorbonne Nouvelle

(semester courses)

Introduction à l'analyse linguistique
+Introduction à la poétique des textes
Le rire au Moyen Age: les fabliaux
L'autre monde celtique
XVII^{e} siècle: Le portrait du Roi
XVIII^{e} siècle: Le pouvoir et l'amour
*Denis Diderot
XIX^{e} siècle: Le mythe de Napoléon
L'imaginaire de la catastrophe aux XIX^{e} et XX^{e} siècles
XX^{e} siècle: Le Mythe d'Orphée
Poésie et réalité au XX^{e} siècle
Cinéma et littérature
Littérature et peinture
*Littérature et musique
*Écrivains, poètes et critiques d'art au XX^{e} siècle

*Poétique des littératures francophones
Le roman africain et la narrativité
*Littératures francophones et nouvelles écritures
Littérature francophone dans le monde arabe
Histoire du théâtre
Littérature, théâtre et cinéma
Initiation à l'analyse de films
Problématique historique de l'intégration européenne
Problématique de l'intégration économique européenne
Mémoire de France, mémoire d'Europe
La construction culturelle des identité nationales
La France politique au XX^{e} siècle
La France dans l'Europe et dans le monde
Traduction (thème et version)

Instruction in English:

+Le roman américain de 1945 à nos jours
+Littérature américaine et cinéma
+Le désir et ses représentations dans le théâtre de Shakespeare

Université de Paris I-Panthéon Sorbonne
(semester courses)
+Théories économiques
+Économie descriptive
+Économie en transition
Le romantisme en Europe
Iconographie et Iconologie
Art contemporain
Art du XVIII^{e} siècle
Les institutions artistiques en France aux XIX^{e} et XX^{e} siècle
Spécificité de l'environnement francilien
Le cinéma d'avant-garde
Le cinéma de l'occupation
Le cinéma populaire des années trente

Institut d'Études Politiques
(semester courses)

+France (1880-1990): Histoire d'une nation politique (fall)
+Théorie des relations internationales (fall)
+Les Méthodes et les données de la macroéconomie (fall)
+La Vie politique française sous la V^{e} République (fall)
+Les Espaces de l'Europe (orientation géographique) (fall)
+Études comparées des sociétés d'Europe occidentale (fall)
+Histoire de l'Europe: concordances et discordances (spring)
+L'Union Européenne: enjeux et perspectives (spring)

+Les Grands Problèmes économiques contemporains (spring)
+Comportements politiques en Europe (spring)
+Les transformations de l'Europe centrale et orientale (spring)

Faculté de Droit d'Économie et de Gestion ("FACO")
(semester or year-long courses)

+Théorie et pratique de l'économie internationale
+Organisation de l'économie
+Relations économiques internationales

Faculté de Sciences Sociales et Économiques (FASSE)
(semester courses)

+Introduction à l'Islam et aux problèmes du Moyen-Orient
Machiavel et les théoriciens du contrat social
L'Europe: approche géo-politique et culturelle
+Les conditions culturelles du pluralisme politique

Institut de Langue et de Civilisation Françaises (ILCF- « Catho »)
(semester or year courses normally reserved to graduate students)

*Art Contemporain 1860-1925 (fall)
*Art Contemporain 1925-1996 (spring)
*Philosophie et société (spring)
*Didactique du français langue étrangère (year)
*Linguistique

Middlebury — Reid Hall
(semester courses; semester is specified where it is known)

+Langue et société (fall, spring)
Une étude, sous les angles théorique et pratique, des différentes formes du français en s'appuyant sur la sociolinguistique.

+Structurer les discours écrits (fall, spring)
L'étude parallèle de certains types de discours écrits — lettres, discours persuasifs, récits, rapports — et des structures grammaticales qui leur sont particulières.

*Pratiques de l'écrit (fall)
Pour faire acquérir aux étudiants une bonne maîtrise du français : reformulation, explication, développement, argumentation, etc.

*Traduction (fall)
Textes littéraires, juridiques, de bandes dessinées, de publicités, d'articles de journaux, de proverbes... Du français à l'anglais et vice versa.

La France : de l'Absolutisme à la Révolution et à l'Empire (fall)
Art, pensée, structures politiques du XVII^{e} siècle; la transformation des structures économiques et des structures mentales qui mène à la Révolution.

La France : XIX^{e} et XX^{e} siècles (spring)
De la révolution industrielle à 1945, l'évolution de la France dans un contexte mondial.

Les Relations Franco-africaines du XV^{e} siècle à nos jours
Période précoloniale et décolonisation de l'Afrique, jusqu'à l'époque actuelle. Le cours se terminera sur la question d'un éventuel conflit franco-américain en Afrique.

+La France et l'Europe
Il s'agira de comprendre le rôle et la place de la France dans la construction de l'Europe. Nous essaierons également de tracer une évolution probable de l'Europe à l'avenir.

+L'Europe économique: Enjeux et défis
Le cours vise à permettre une compréhension des grands enjeux et défis de la construction économique européenne contemporaine.

*Sociétés et mentalités européennes
Ce cours présentera des définitions de «l'Ouest» et de «l'Europe», et les concepts principaux de l'histoire européenne.

+Renaissance, Baroque, Classicisme (spring)
L'œuvre des grands peintres, sculpteurs et architectes de la France de la Renaissance et du «Grand Siècle»: de l'avènement de François Ier à la mort de Louis XIV.

+Urbanisme et architecture de Paris (fall)
Les rapports existant entre les productions artistiques et les diverses manipulations idéologiques, en relation étroite avec le contexte historique.

ADVANCIA (E.C.C.I.P.)
(year-long course)

*Aspects sociaux, économiques et géographiques de la France contemporaine : le français des affaires.
(Students enrolled in this course take the examination for the Diplôme supérieur de français des affaires at the end of the academic year.)

Teaching Internships
By special arrangement, qualified graduates and undergraduates may act as native informants in English at a level corresponding to junior or senior high school. Interested graduates may also work with students at l'E.S.I.T. (École Supérieure d'Interprètes et de Traducteurs) to help them perfect their English.
(No credit is given for these *stages à titre bénévole.)*

École française
(The French School)
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753-6131
Coordinator: Beverly Keim
(French School & Graduate Program in Paris)
Telephone: (802) 443-5526
Fax: (802) 443-2075
E-Mail: keim@middlebury.edu

For information regarding the Junior Programs Abroad, contact the
Office of Off-Campus Study
Telephone: (802) 443-5745
Fax: (802) 443-2075
E-Mail: schoolsabroad@middlebury.edu

Eté 2002 / Summer 2002
Seven-Week Language Program
June 28—August 16
Total: $4,996
Tuition $3,183; Board $1,293; Room $520
Six-Week Graduate Session
July 1—August 16
Total: $4,927
Tuition $3,229; Board $1,212; Room $486

Academic Year 2002-2003
Graduate Program in France (Paris)
Tuition: Full Year $12,235
Junior Year Programs in France (Paris and Poitiers)
Tuition: Full Year $12,540; Semester $6,750

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

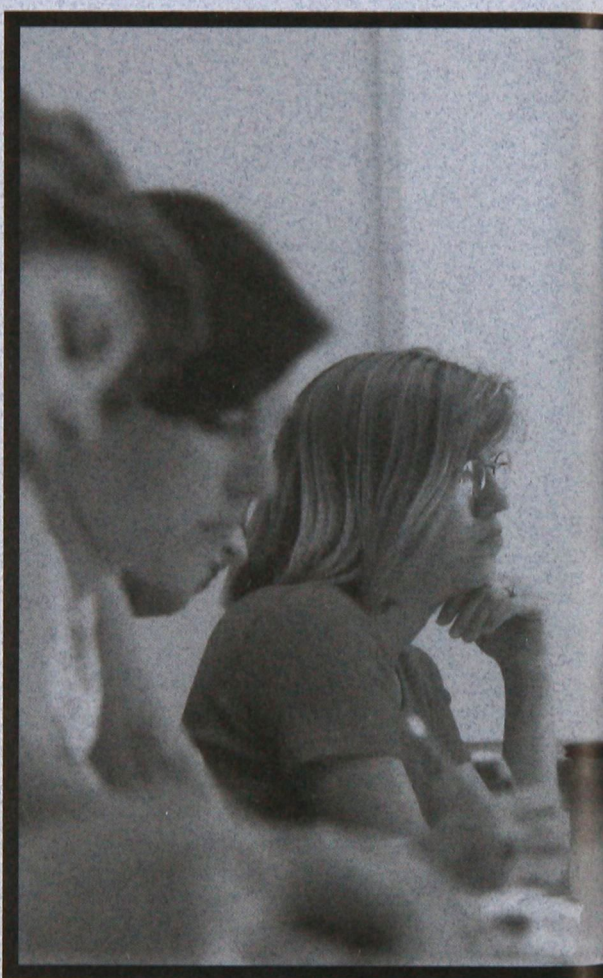
Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the French School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College



A French School class with Professor Guy Spielmann.

THE German SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2002
Academic Year 2002–2003

The German School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5203
e-mail: languages@middlebury.edu
web: www.middlebury.edu/~ls

Summer 2002

June 28–August 16
(Seven-Week Session, including German for Singers and Vocal Coaches)
Total: $4,996
(Tuition: $3,183; Board $1,293; Room $520)

July 1–August 16
(Six-Week Session)
Total: $4,927
(Tuition: $3,229; Board $1,212; Room $486)

July 1–July 24
(Three-Week Workshops — Session I)

July 25–August 16
(Three-Week Workshops — Session II)
(Tuition $1,102 per unit — three semester hours of credit; Board $606 for each three-week session; Room $235 for each three-week session)

Academic Year 2002-03

The School in Germany

Graduate Program
Tuition: Full year - $12,235

Junior Year Program
Tuition: Full year - $12,540; Semester - $6,750

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Letter from the Director

Willkommen in der Deutschen Schule!

I would like to invite you to our 88th session of total immersion in German language and culture. *Die Deutsche Schule* offers you several distinctly different ways of exploring and studying German: You may begin our program uninitiated, starting in the first year, or you may bring along different levels of language proficiency and will be placed accordingly. In addition to our undergraduate program which stresses language acquisition above all, we offer graduate-level Masters and doctoral programs, specialized workshops for teachers, and a "German for Singers and Vocal Coaches" program which integrates German language study with vocal training.

Since 1915, the Middlebury College German School has achieved a level of prestige and reputation that is unrivaled in the United States. Its success is based on three major factors. First, we have carefully preserved the original formula — an environment dedicated solely to German language, literature, and cultural studies. At the heart of these studies is the Language Pledge, unique to Middlebury, and a co-curricular program, which provides a wealth of culturally authentic contexts. Secondly, we have changed with the times. We have enriched our course offerings by deepening our emphasis on German Studies. Our teaching methodologies stress individualized attention and make full use of new technologies and assessment methods. Finally, and most importantly, we have always been able to attract first-rate faculty members whose expertise, experience, and dedication guarantee the quality of our endeavor.

As you leaf through this catalogue, you will sense the richness and diversity of our program: In the seven-week program, we continue to be mindful of the demands of our graduate level learners. As seems to be fitting for the New Millennium, we are enriching our time-tested teaching methods with a well-balanced dosage of computer and video learning, and we continue to stress the interconnectedness of our academic and co-curricular offerings. In the six-week program we continue our traditional offerings in literature, culture, and pedagogy. This year, we are highlighting Austrian

culture with a seminar on "Arthur Schnitzler" and a course on "Austrian Culture as Export Commodity." Emphasis will be given to women's literature in the course "*Erinnerungstexte:* 20th Century Narratives by Women Writers." Our two three-week workshops have a linguistic and pedagogical orientation and are catering to the needs of language teachers. They offer "Applied Linguistics for the Teaching of German" and explore ways of "Integrating Video in Teaching German."

The co-curricular program features two film series and a lecture series crowned again by the Karl and Anna Zernik Memorial Lecture. We are fortunate enough to have secured again the services of Henriette Hörnigk, last year's theater director, and are looking forward to another triumphant performance. Everyone is invited to participate in this year's comedy, even the author himself who will be present. In addition, we all may join the German choir, and, of course, we are looking forward to more spectacular performances of the students in the German for Singers and Vocal Coaches program, directed by Dr. James McDonald of Indiana University. If you still have energy and time left, you might lend your legs to the German soccer team in its effort to regain the championship trophy. If competitive sports is not your cup of tea, you might simply want to hit a volleyball, throw a frisbee, challenge your director to a tennis match or your German professor to a chess game. You might even offer your talents to the production of our German radio show and newspaper. No matter what your hobbies and interests are, we want you to participate, and we want you to join us when we take our next German language plunge in the summer of 2002.
Herzlich willkommen!

Jochen Richter
Director

Our special thanks this year go to the Max Kade Foundation for continued generous support of our programs; to the German government represented by the Goethe Institute Boston for funding four graduate teaching assistantships; to the estate of Howard Born for scholarship support; to Professor Emeritus Werner Neuse for scholarship support and to Alfred and Judith Zernik for endowing a rich and promising lectureship in the German Summer School.

GOETHE INSTITUT

The German School

The German School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading toward the M.A. or D.M.L. degree. The School in Germany has programs designed for undergraduates wishing to spend their junior year in Mainz, and for graduates who complete their M.A. degree with an academic year in Mainz. All programs of study emphasize both the development of language skills and the understanding of German culture. Classes from beginning courses through the doctoral level are taught in German, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language. A summer at the Language Schools is an intensive one by design and the demanding pace of the program is sustained by the low student-teacher ratio.

Graduate Degrees
A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement exams taken prior to registration.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or a combination of a summer in Vermont and an academic year in Mainz. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Degree Requirements: Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Literary Scholarship;* one linguistics course; two courses in area studies, including art history, philosophy, music, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language, Methods of Teaching Literature,* or *Methods of Teaching "Landeskunde;"* and one seminar in which the student has to write a *Proseminararbeit* (15–20 pages).

The remaining five courses may be concentrated in one or two of the following areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20–25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit.*

The director or associate director may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz must take *Introduction to Literary Scholarship,* a seminar which includes a *Proseminararbeit,* and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian, or Spanish); a comprehensive written and oral examination in German; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus, during which they enroll for credit in two advanced graduate courses in German and write a qualifying paper.

Inquiries should be addressed to the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credits

Credit is defined in terms of *units.* One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-400) normally award three units (nine semester hours) of undergraduate credit. A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit. For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in German in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken for a grade rather than on a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the German School. Auditing is not permitted in levels 100–300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $1,175 (tuition $695; room and board $480).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Enrollment

Upon acceptance, all students must pay a $200 **non-refundable** enrollment deposit to be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Mainz. They may enroll in courses in one language school only and are normally enrolled in courses at one level only. Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2003 summer session and the 2003-04 academic year abroad will be available in the fall of 2003 from:

The German School
Middlebury College
Middlebury, VT 05753
802-443-5203
languages@middlebury.edu
www.middlebury.edu/~ls

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Administration, Faculty, and Staff

Director: JOCHEN RICHTER, Mary Biehler Professor of German, Allegheny College; Ph.D., Syracuse University

Associate Director: KARL OBRATH, Associate Professor of German, University of Cincinnati; Ph.D., University of Cincinnati

Faculty

CYNTHIA CHALUPA, Assistant Professor of German, West Virginia University; Ph.D., The Ohio State University

ANA DJUKIC-COCKS, Assistant Professor of German, SUNY College at Oswego; Ph.D., University of Cincinnati

BERNHARD DOPPLER, Professor of German, Universität Paderborn; Dr. phil., Universität Klagenfurt

CLAUDIA GALBERG, Technical Expert for Development of Course Material, University of Arizona, Tucson; M.A., University of Arizona, Tucson

CHRISTINE GEFFERS BROWNE, Lecturer in German, Brandeis University; D.M.L., Middlebury College

BARBARA HECK, Instructor of German, teaching ESL, Universität St. Gallen; M.A., The Ohio State University

HENRIETTE HÖRNIGK, Dramaturgin am Mecklenburgischen Staatstheater Schwerin; M.A., Humboldt Universität Berlin

CLAUDIA KOST, Instructor of German, University of Arizona, Tucson; M.S., Purdue University; M.A., Johannes Gutenberg-Universität; ABD, University of Arizona

BETTINA MATTHIAS, Assistant Professor of German, Middlebury College; Ph.D., University of Washington, Seattle

JAMES McDONALD, Professor of Music, Indiana University; Director of German for Singers and Vocal Coaches Program; D.M.A., University of Iowa

RUTH ANN McDONALD, Pianist and vocal coach; accompanist and vocal coach in the German for Singers and Vocal Coaches Program; D.M.A., Catholic University of America

IRENE MITTELBERG, Teaching Assistant, German and French, Cornell University; M.A., Universität Hamburg, ABD in Linguistics, Cornell University

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KARL OTTO, JR., Professor of German, University of Pennsylvania, Philadelphia; Ph.D., Northwestern University

ROGER RUSSI, Assistant Professor of German, University of North Carolina, Charlotte; Ph.D., University of North Carolina, Chapel Hill

HANS-MICHAEL SPEIER, Wissenschaftlicher Assistent und Mitarbeiter, Freie Universität Berlin; Gastprofessor, Universität Leipzig; Dr. phil., Freie Universität Berlin

INGE STEPHAN, Professor of German, Humboldt Universität Berlin; Dr. phil., Universität Hamburg

Teaching Assistants

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ROBERT McCOUCH
INGEBORG WOODHOUSE

Administrative Staff

CHRISTINA CARTWRIGHT, Coordinator
LORINC REDEI, Bilingual Assistant and Computer Technician
SILKE SCHADE, Bilingual Assistant

Seven-Week Intensive Language Courses

GN 101–102–103 Elementary German
Instructors: Ostertag (coordinator), Kost, and Galberg
Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program, audio-visual presentations supplement regular classroom activities. (3 Units)
Required text: Moeller/Adolph et al., *Deutsch Heute,* 7th ed. (Houghton Mifflin); additional materials will be made available.

Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (101-102-103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised concerning their course selections.

GN 198–199–200 Early Intermediate German
Instructors: Otto (coordinator), Heck, Morrison, and Obrath
The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with cultural and literary texts. Audio-visual materials supplement the four hours of daily classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory. (3 Units)
Required texts: Moeller/Liedloff et al., *Kaleidoskop,* 5th ed. (Houghton Mifflin);

Kossuth/Antal, *Alte Legenden und neue Literatur* (Holt, Rinehart and Winston); additional texts and materials will be made available.

GN 201–202–203 Intermediate German
Instructors: Djukic-Cocks (coordinator), Heck, and Ostermann-Healey
This is an integrated program consisting of four hours of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses: Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module for each half of the term. (3 Units)
Required texts: Wells, *Handbuch der deutschen Grammatik,* 3rd. ed. (Houghton Mifflin); Crowner/Lill, *Impulse,* 2nd. ed. (Houghton Mifflin); Lixl-Purcel, *Rückblick: Texte und Bilder nach 1945* (Houghton Mifflin); Spaethling/Weber, *Literatur Eins,* 2nd ed. (W.W. Norton); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Houghton Mifflin).

GN 301–302–303 Advanced German I
Instructors: Russi (coordinator), Chalupa, and Morrison
The courses at the 300 level are designed as an integrated program for language learning. The program includes advanced grammar/conversation and composition, contemporary German culture and literature. Some additional language and computer work is required. (3 Units)

GN 301 Advanced Grammar and Communication
This course meets two hours per day to analyze and provide advanced grammatical structures, provide intensive written and oral language training, offer insights into German ways of perception, and teach strategies of communication and language learning. For this course, some additional language and computer laboratory work is required. (1 Unit)
Required texts: Dippman, *A Practical Review of German Grammar,* 3rd ed. (Prentice Hall); Hog, *Sichtwechsel* (Klett).

GN 302 Modern German Literature
This course will use short German prose to enrich cultural context, increase vocabulary, reinforce grammatical and communicative structures, and introduce methods of literary interpretation. (1 Unit)
Required text: Turneaure, *Im Spiegel der Literatur* (W.W. Norton).

GN 303 German Culture and Society
This course introduces aspects of the German cultures—arranged in weekly themes—and some historical background to facilitate a better understanding of the German cultures and societies, as well as increase vocabulary and reinforce grammatical and communicative structures. (1 Unit)
No required texts: Materials from the Web will be used.

Note: Students at the third level are encouraged to take the examination Zertifikat Deutsch als Fremdsprache *administered through the Goethe Institute in Boston for a small additional fee.*

GN 401–410 Advanced German II
Instructor: Geffers Browne (coordinator)
The courses at the 400 level seek to develop the speaking and writing strategies applicable to specific types of discourse and to apply them to the study of literature and culture. This level has a three-pronged offering. In addition to the two courses listed below, the student will select a third course from the six-week-program.

GN 401 Stylistics, Expository Writing, and Communication
This course meets two hours daily and forms the core of the 400 level program. It aims at strengthening the student's ability to write and speak German at an advanced level through development of speaking, listening, reading, and writing skills with an emphasis on advanced elements of communication and style. Attention will be paid to fine points of grammar, use of idioms, and appropriate register. Classroom activities are enhanced by audio and video material as well as visitations by, and subsequent discussions with, Language School guests and visitors. Lectures, films, and other cultural events of the German School will be incorporated into the course. (1 Unit)
Required text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett); additional materials will be available.

GN 410 20th Century Literature of the German Speaking Countries
Based on literary texts of various lengths the course explores issues of cultural and historical importance as reflected by literature throughout the century. The course aims at expansive classroom discussions, creative writing assignments of increasing difficulty, and students' presentations on different literary topics. It also incorporates audio and video material appropriate and related to the various literary pieces being elaborated on in class. (1 Unit)
Required texts: Thomas Mann, *Tristan;* Friedrich Dürrenmatt, *Die Physiker;* Berhard Schlink, *Der Vorleser;* and various stories/poems as handouts.

In addition to 401 and 410, students will select one unit from the six-week-program.

Note: Students at the fourth level are encouraged to take the examination Zentrale Mittelstufenprüfung *through the Goethe Institute in Boston for a small fee.*

German for Singers and Vocal Coaches

The German for Singers and Vocal Coaches program includes two basic components: language learning and musical performance. The *language component* provides daily instruction in grammar and conversation at a level appropriate to the student's proficiency as demonstrated on a placement test. Special attention will be given to German diction, conversational style, and poetic interpretation.

For the language portion of this program two units of credit are awarded, and the courses are offered on four levels:

GN 105–106 Elementary German for Singers
Instructor: Matthias
Daily activities include three hours of classroom instruction, plus additional work in the language laboratory and the computer center. Emphasis will be placed on the grammatical structures of German, conversational survival skills, diction, and pronunciation, as well as music vocabulary. (2 Units)
Required texts: DiDonato, Clyde & Vansant, *Deutsch, Na Klar!,* (McGraw-Hill); Barber, *German for Musicians* (Indiana University Press); additional materials will be available.

GN 205–206 Intermediate German for Singers
Djukic-Cocks (coordinator)
Daily activities include two hours of grammar review, conversation, and composition practice to develop the four basic language skills. Pronunciation and diction are an integral part of this course, which also requires some activities in the language laboratory and the computer center. (2 Units)
Required texts: Wells, *Handbuch der deutschen Grammatik,* 2nd ed. (D.C. Heath); Crowner/Lill, *Impulse,* (Houghton Mifflin).

GN 305–306 Advanced German for Singers
Russi (coordinator)
Advanced Grammar and Communication meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral training, to offer insights into the German way of perception, and to develop communication and reading skills. Some additional work in the language and computer laboratories is required. (2 Units)
Required texts: Dippmann, *A Practical Review of German Grammar,* 2nd ed. (Prentice Hall); Hog, *Sichtwechsel* (Klett).

GN 405–406 Advanced German for Singers II
Geffers Browne (coordinator)
Stylistics, Expository Writing, and Communication meets two hours per day and aims at strengthening the student's ability to write and speak German at an advanced level. (2 Units)
Required text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett).

Performance Component
The performance component of the German for Singers and Vocal Coaches program carries one unit of credit. Enrollment in one of the following four courses includes enrollment in voice and coaching.

GN 104 Elementary Lyric Diction (1 Unit)
McDonald and staff

GN 204 Intermediate Lyric Diction (1 Unit)
McDonald and staff

GN 304 Advanced Lyric Diction I (1 Unit)
McDonald and staff

GN 404 Advanced Lyric Diction II (1 Unit)
McDonald and staff

For a complete description of the program see the special brochure, **German for Singers and Vocal Coaches**.

Six-Week Graduate Program of Studies

A normal load is three courses per summer, to be selected in consultation with the director or associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take a placement test. Only courses designed as seminars may be taken to write a *Proseminar-* or *Seminararbeit*.

Language

GN 601 Advanced Language Practice
Richter, 9:00–10:00 a.m.
The course provides intensive practice in written and spoken German. It reviews specific grammatical problems, addresses selected stylistic areas, and concentrates on the writing of expository prose. The course is designed to address individual needs of the participants. (1 Unit)
Required text: Rug/Tomaszewski, *Grammatik mit Sinn und Verstand* (Klett); handouts and prepared materials.
Recommended texts: Buscha/Friedrich, *Deutsches Übungsbuch* (Langenscheidt); Duden Bd. 2, *Das Stilwörterbuch* (Bibliogr. Inst. Mannheim).

GN 619 Applied Linguistics for the Teaching of German
(3-week workshop, 7/3–7/24)
Mittelberg, 2:30–4:30 p.m.
This course gives an introduction to the sub-fields of applied linguistics that are of special value for the teaching and learning of German. Theoretical linguistic frameworks will be discussed in light of their practical relevance for language teaching. Areas covered include second language acquisition, phonetics, semantics, cognitive linguistics, discourse analysis, multi-textuality, culture and identity, and spoken vs. written German. (1 Unit)

Required texts: Dieling & Hirschfeld, *Phonetik lehren und lernen. Fernstudieneinheit 21* (Langenscheidt); Dieling & Hirschfeld, *Phonetik lehren und lernen. 3 Tapes* (Langenscheidt); Lightbown & Spada, *How Languages Are Learned*. 2nd ed. (Oxford University Press); Roche, *Interkulturelle Sprachdidaktik. Eine Einführung* (Narr).

German Studies – Culture and Society

GN 657 Austrian Culture as Export Commodity (Seminar)
Doppler, 10:00–11:00 a.m.
In the 18th century, Tiroleans had to sell their services as court jesters in foreign countries. Today, the development seems reversed: Tourists invade Austria to enjoy Austrian culture. In this course, the Tirolean court jester is used as paradigm to analyze the relationship between Austrian culture and foreigners and tourism and Austrian mentality. Athletes like the skiing ace Tony Seiler and the body builder Arnold Schwarzenegger, an operetta, a TV series, cabaret texts, and films as well as the Salzburg Festival idea will be used as examples. (1 Unit)
Required texts: Thomas Bernhard, *Heldenplatz* (Suhrkamp TB); prepared materials and handouts.

GN 655 *Die Wende* in Berlin (Seminar)
Hörnigk, 11:00–12:00 a.m.
The seminar surveys cultural events in Berlin during and after the *Wende* in 1989. The cultural, musical, and literary scene will be analyzed. Special attention will focus on those texts, events, films, and theater productions which are directly linked to the experience of this unique transformation. (1 Unit)
Required texts: Thomas Brussig, *Helden wie Wir* (Fischer TB); Waldemar Kaminer, *Russendisko* (Goldmann); prepared materials and handouts.

GN 610 Introduction to Literary Analysis
Speier, 8:00–9:00 a.m.
An introduction to critical reading of literary texts. Examples of various genres and different literary periods are used to practice terminology, critical discourse, and practical interpretation. Some basic problems of literary theory and different methods of interpretation are also introduced. (1 Unit)
Required texts: Jochen Vogt, *Einladung zur Literaturwissenschaft* (W. Fink); Otto Lorenz, *Kleines Lexikon literarischer Grundbegriffe*. 2. Aufl. (Fink Verlag, UTB-Reihe).

GN 682 *Erinnerungstexte:* 20th Century Narratives by Women Writers (Seminar)
Stephan, 12:00–1:00 p.m.
The subject of the seminar is less the question whether women read and write differently, but rather **how** and **what** women have written. Literary "*Meisterwerke*" of the 20th century from Else Lasker-Schüler to Judith Hermann will be examined. The focus will be the *Erinnerungsarbeit* which has been accomplished in a very special way by women writers of 20th century narratives. This mnemonic work not only includes facing childhood, fascism, and holocaust but also the critical review of gender relationships and literary tradition. (1 Unit)
Required texts: A reader will be made available.

GN 684 German Poetry in the 20th Century (Seminar)
Speier, 11:00–12:00 a.m.
Poems are read and analyzed which represent stylistic and formal changes from 1900 to the present. The course will focus on the history of the *genre* and provide practice in interpretation of poems. Poetry selections include George, Hofmannsthal, Rilke, Trakl, Heym, Benn, Brecht, Celan, Bachmann, Enzensberger, and Grass as well as *konkrete Poesie*. (1 Unit)
Required text: Brode, hrsg., *Deutsche Lyrik* (Suhrkamp).

GN 671 The Law of the Father and the Order of the Genders: A Comparative Reading of Kleist and Kafka (Seminar)
Stephan, 10:00–11:00 a.m.
Although Kleist and Kafka belong to different literary periods and cultural contexts, their works show a series of significant common traits. The struggle with the paternal law, the erosion of the familial order, and the destruction of the subject play an essential part in the works of both writers. The seminar will examine the following works from Heinrich von Kleist: *Die Marquise von O.*, *Michael Kohlhaas, Der Findling,* and *Die Verlobung von St Domingo;* from Franz Kafka: *Das Urteil, Die Verwandlung,* and *In der Strafkolonie.* (1 Unit)
Required texts: A reader with selected secondary literature will be made available.
Recommended texts: For those who do not own the prose texts from Kleist or Kafka, the following 2 volumes are recommended: Kafka, *Die Erzählungen. Jubiläums-Edition und andere ausgewählte Prosa* (Fischer TB); Heinrich von Kleist, *Erzählungen* (Insel).

GN 676 Arthur Schnitzler (Seminar)
Doppler, 12:00–1:00 p.m.
Using Arthur Schnitzler as an example, the seminar introduces to the cultural history of Vienna from the turn of the century to the 1920s. The narratives *Der Mörder* and *Traumnovelle* (the latter adapted to film by Stanley Kubrick under the title *Eyes Wide Shut)* as well the early prose scenes *Anatol* and the play *Professor Bernhardi* will be analyzed to explore topics such as connections to Freud's interpretation of dreams, the role of Jews in Vienna and the actualization of Schnitzler's work. (1 Unit)
Required texts: Arthur Schnitzler, *Erzählungen, Jubiläums-Edition,* (Fischer TB); Arthur Schnitzler, *Traumnovelle* (Fischer TB).
Recommended texts: Arthur Schnitzler, *Anatol* (Fischer TB); Arthur Schnitzler, *Das dramatische Werk. "Das weite Land." Dramen 1909–1912* (Fischer TB).

Teaching Methodology

GN 694 Integrating Video in Teaching German

(3-week workshop, 7/25–8/16)

Korb, 2:30–4:30 p.m.

This methods course combines hands-on practical application with theoretical readings and evaluations as teachers of German familiarize themselves with the multiple uses of video in the classroom:

- integrating commercial materials into a single lesson
- integrating video materials into a unit
- developing teaching units based on video
- teaching language/culture using video camera
- self-evaluation of teaching using video

Participants will evaluate, plan, and teach video materials to model classes, create and teach video materials themselves, and evaluate their own taped teaching. (1 Unit)

Required text: Photocopied materials will be made available.

Recommended: Participants who are presently teaching German should bring along any video ancillary materials for the textbook(s) with which they are teaching. Any participant owning a video camera (preferably digital) should bring it along.

Three-Week Workshops for Teachers and Students of German

Qualified students enrolled in the six-week gradute program are eligible to take one or more three-week courses as part of their normal course load of three units (nine semester hours) of credit for the summer. For course descriptions and texts, consult the six-week graduate section.

GN 619 Applied Linguistics for the Teaching of German

Mittelberg, 2:30–4:30 p.m. (1 Unit)

Dates: July 1–July 24

GN 694 Integrating Video in Teaching German

Korb, 2:30–4:30 p.m. (1 Unit)

Dates: July 25–August 16

GN 800 Independent Study

Staff

By permission only. (1 Unit)

DM 901 Research Paper

Staff

DML applicants only. (1 Unit)

The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. Beginning in fall 2002, undergraduates also have the option to study at the Freie Universität in Berlin. A resident director based in Mainz administers the school.

Graduate and junior participants in Mainz take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Students in Berlin directly enroll in all course work with German students. Participants in the junior year program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk* enabling the program to place most students in university dormitories, providing additional contact with German university life. Private rooms and apartments are at an absolute premium in Germany; thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning and middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the director of studies meets with students to guide them in their choice of courses.

Graduate Program

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13 (Deutsche Philologie, Vergleichende Literaturwissenschaft, Volkskunde and Theaterwissenschaft)* at the Johannes Gutenberg-Universität. With the permission of the director of studies, courses may be taken in related areas such as philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the director of studies for inclusion in a Middlebury portfolio. The director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a partial scholarship to a Middlebury College graduate student who is an American citizen.

Junior Year Program

In order to qualify for the Junior Program, undergraduates must have junior standing, at least a B-average overall, and an average of B or better in German, plus at least two courses above the Middlebury College GN 201-202 level. Non-Middlebury College students can meet this requirement during a preliminary summer on the Vermont campus. All students are expected to enroll in a German course the semester preceding the term or year abroad. Juniors may enroll for the *Wintersemester,* the *Sommersemester* or the entire academic year.

In Mainz, the German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.

Course Offerings

The following list is representative of the courses offered in recent years. Some may not be offered every year.

Sample Mainz Course
(Undergraduate and graduate study)

Lecture courses:
Contemporary German Drama
Superstitions
History of Eastern Europe
Economy and Society
German Family Names

Proseminars:
19th Century Novella
Detective Stories
Fairy Tales
Youth Culture in the 20th Century
Cultural History of the German Empire
Nietzsche and Art
Introduction to Comparative Literary Studies

Advanced Seminars:
Schiller's Dramas
Literature and Film
Tristan and Isolde
Brecht's Theater
Anna Segher's Novels
Teaching Landeskunde

Sample Berlin Course
(Undergraduate study only)

Lecture courses:
The Balkans in the Middle Ages: Myths, Facts, Interpretations
European History from 1600–1650
European Economic and Social History of the 19th and Early 20th Centuries
History of the German Language
Literature of the Weimarer Republic
Literature of the Middle Ages

Proseminars:
Agrarian History of the Middle Ages
Berlin in the Year 1948
Gender Ideology and Gender Politics in National Socialism
Political Economy in Europe: Between Competition and Cooperation
Introduction to the Structure of the European Union
Bertolt Brecht: Poetry
Literary Berlin Images of the Present

Advanced Seminars:
Political Discussions of the 16th Century
Hegel and Marx
Globalization and Democracy
German-Polish Relations 1990–2000
International Women's Movement and Politics
Goethe and Italy
The Novel of the 50s

For further information and an application, please contact:

The School in Germany
Sunderland Language Center
Middlebury College
Middlebury, VT 05753

Graduate program:
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/~ls

Undergraduate program:
(802) 443-5745
schoolsabroad@middlebury.edu
www.middlebury.edu/~msa

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the German School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

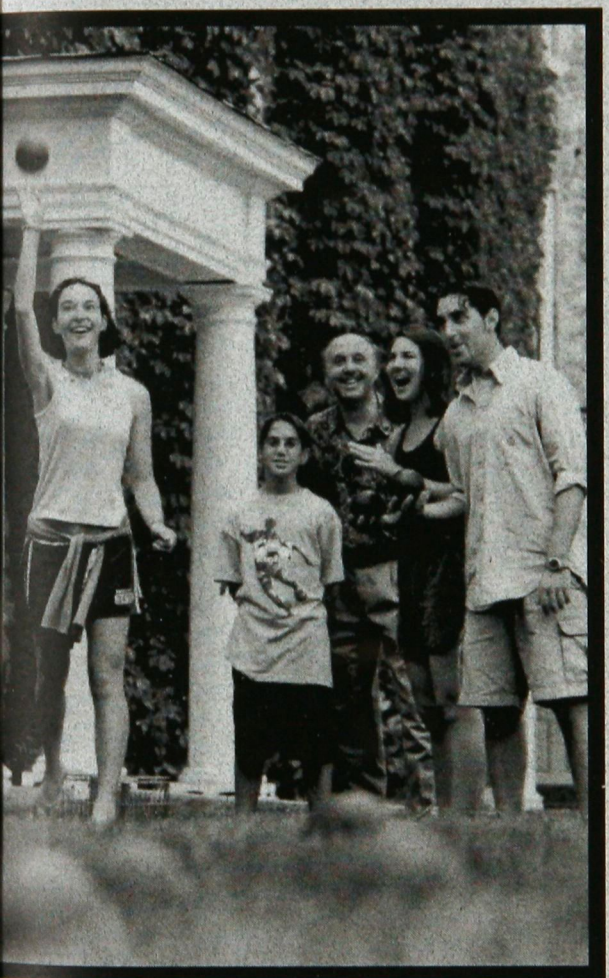
Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

A German School master class in vocal performance with Julie Kaufmann (right) of the Bavarian State Opera.

THE Italian SCHOOL



The Language Schools
MIDDLEBURY COLLEGE

Summer 2002
Academic Year 2002–2003

The Italian School

MIDDLEBURY COLLEGE, MIDDLEBURY, VERMONT 05753
(802) 443-5510

Summer 2002

June 28 - August 16
(Seven-Week Session)
Total: $4,996
(Tuition $3,183; Board $1,293; Room $520)

July 1 - August 16
(Six-Week Session)
Total: $4,927
(Tuition $3,229; Board $1,212; Room $486)

July 1 - July 24
(Three-Week Courses - Session I)
July 25 - August 16
(Three-Week Courses - Session II)
(Tuition $1,102 per unit - three semester hours of credit;
Board $606 for each three-week session;
Room $235 for each three-week session)

Academic Year 2002-03
The School in Italy
Graduate Program (Florence only)
Year-$12,235
Junior Program (Ferrara and Florence)
Year - $12,540; Semester - $6,750

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Introduction to the 2002 Program

Proud of its reputation as the best and most prestigious Italian summer program on the North American continent, during the 2002 session, the *Scuola Italiana* is again offering a wide range of challenging courses. As in the past, these courses will deal with Italian language, linguistics, and literature, as well as the culture and civilization of Italy, seen and analyzed in all their most significant aspects and manifestations. The motivation and the effort of the students selected, added to the expertise and the dedication of faculty drawn from European, American, and Canadian institutions, ensure maintenance of the School's high standards.

What makes the Middlebury experience so unique is its long-standing observance of the "Language Pledge," a commitment each student makes in writing to use the Italian language exclusively for the duration of the session. In spite of the considerable demand this formal pledge places on all, generations of students consider it a most valid and effective learning tool. Adherence to this rule is, therefore, strictly enforced at all times.

To be sure, the success of the summer session is due to a great extent to the fact that students and faculty live under the same roof and take part in all the cultural and social activities sponsored by the School: film screenings, lectures, concerts, plays, dinners, parties, and picnics. All of this contributes to create a cordial and collegial atmosphere that is very conducive to learning and is unlikely to be duplicated elsewhere.

In 2002, the first three levels of instruction will remain substantially unchanged, as will the two core courses at the graduate level: IT 502 and IT 601. Advanced culture and civilization courses and graduate literature courses will focus on the *Ottocento* and *Novecento*. They will include a course on three of Italy's most important opera composers (Cimarosa, Bellini, and Verdi), a course on contemporary Italian cinema, an introductory course on modern and contemporary literature, a course on Italian women writers, a seminar on literature and cinema of Italian immigration to North America, and a theater workshop that will study plays from the twentieth century with a consideration of staging and acting techniques mainly through the produc-

tion of a play. To maintain as broad a course selection a possible, the School will also offer a seminar on art and literature in the Italian Renaissance, a course on textual criticism and the editing of early Italian texts, a course on the history of the Italian language, and a workshop devoted to the professional development of teachers of Italian *(Testing and Evaluation of Multimedia Language Resources)*.

During the summer of 2002 the Italian School will again supplement its regular six-week graduate program with two intensive three-week sessions designed for teachers and graduate students of Italian, and taught by instructors of international prominence. Each session will consist of two courses. Each course meets Monday through Friday for two hours each day, and carries one unit or three semester hours of graduate credit. Students may enroll in either or both of these sessions, taking one or two courses per session. Students enrolled in the six-week graduate program are eligible to take one or more of these courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

A special feature of the 2002 session will be the presence on campus of Gianni Amelio, one of Italy's most eminent movie directors. During his stay in Middlebury, Amelio will lecture on Italian cinema and on the present status of cinematographic production in Italy; he will also introduce the viewing of some of his most significant works seen in the context of the Italian as well as the foreign cinema of today.

With such an ample variety of academic offerings and the numerous cultural and social activities that are scheduled, I am confident that the 2002 summer school will be a memorable experience of learning for all students and instructors. I count on all of us to do our best to make this a most successful and fruitful period of study in the Green Mountains of Vermont.
Arrivederci!

Michael Lettieri
Director

The Italian School

Graduate and undergraduate courses in Italian are offered during the summer on the Vermont campus. During the academic year, graduate and junior year programs are offered at the Middlebury School in Florence. Juniors also have the option of studying at the University of Ferrara. All programs of study emphasize both the development of language skills and the understanding of Italian culture. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. In first- and second-level intensive courses, students can expect to spend four to five hours per day in class and drill, in addition to laboratory and other homework. The demanding pace of the program is sustained through the low student-teacher ratio.

Graduate Degrees
A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level without graduate credit before beginning a full load of graduate work.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

The M.A. degree in Italian consists of four streams or areas of concentration. Students must select one stream as a major. The M.A. degree is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. Students who complete degree requirements in Florence must present an independent research project worth two units of credit.

Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted to

degree candidacy. During this summer, students take three courses, one of which must be a literature course at the 600-level or above, and one of which must be a civilization course.

Admission to the School in Italy is based on performance in the summer courses and on faculty recommendations.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

Students must fulfill the following minimum distribution requirements for the M.A. degree:

General Studies in Italian*
1 language course (unit) at the 500-level, 1 language or linguistics course (unit) at the 600-level, 2 units in civilization, 3 in literature. Students who plan to teach and who are completing the M.A. on the Middlebury campus must also include one unit in methodology or professional preparation.

* This stream is meant for students who prefer to not "specialize" in any specific area. The courses required for this stream are culled from the other streams.

Literary Studies
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in literature; 3 units to be chosen from culture/communication and/or linguistics courses.

Language and Linguistics
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in linguistics; 3 units to be chosen from literature and/or culture/communication courses.

Culture and Communication
1 language or stylistics course (unit); 1 course on Methods of Critical and Applied Analysis (or 1 course equivalent at the 600 level or above approved by the director); 5 units in culture and communication; 3 units to be chosen from literature and/or linguistics courses.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; three graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in the first language; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and write a qualifying paper.

Inquiries should be addressed to the office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credits
Credit is defined in terms of *units*. One unit equals three semester hours. The seven-week session (levels 100-399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. *(All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.)*

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisors before leaving.

Transfer Credits
After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful comple-

tion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Italian in the areas of language analysis and linguistics, culture and civilization, literature or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in levels 100-399, nor are students in those courses permitted to audit courses. Auditing costs per week are $1,175 (tuition $695; room and board $480).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Scholarships

The following scholarships have been established in honor of students, friends, or faculty of the Italian School: Cesare Barbieri Endowment Fund, Pierina B. and Salvatore J. Castiglione Scholarship Fund, Joan F. Giambalvo Scholarship Fund, Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, Michelina Pietrangelo Memorial Scholarship Fund, Antonio and Ida Quaglia Memorial Scholarship, and the Joel Smith Scholarship Fund.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate scholarship listed above or from the general grant fund.

Awards

Each summer the Merlino-Mezzotero Award is given to a graduate student in Italian for academic achievement.

Enrollment

Upon acceptance, all students must pay a $200 non-refundable enrollment deposit to be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the School.

Applications are processed until the start of the program in June, but as the School may be fully subscribed by mid-April, early application is desirable.

Application materials for the 2003 summer session and the 2003-04 academic year abroad will be available in November 2002 from:

The Italian School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
802/443-5510
languages@middlebury.edu
www.middlebury.edu/~ls

Administration, Faculty, and Staff

Director: MICHAEL LETTIERI. Professor of Italian, University of Toronto at Mississauga. Ph.D., University of Toronto
Associate Director: ANTONIO VITTI. Professor of Italian, Wake Forest University. Ph.D., University of Michigan

Faculty
GIANNI AMELIO. Artist in Residence. Regista cinematografico
SALVATORE BANCHERI. Associate Professor of Italian, University of Toronto at Mississauga. Ph.D., University of Toronto
ENRICO BERNARD. Autore teatrale e cinematografico. Traduttore. Editore teatrale. Dottore in Filosofia, Università di Roma "La Sapienza"
ILARIA BRANCOLI BUSDRAGHI. Visiting Instructor, Middlebury College. Dottore in Lettere, Università di Roma "Tor Vergata"
NATASHA V. CHANG. Visiting Assistant Professor, Middlebury College. Ph.D., Cornell University
MAX CREECH. Lecturer and Director of Italian Language Program, Duke University. M.A., Middlebury College; Doctoral Candidate, Indiana University
MARIO DOMENICHELLI. Professore Ordinario d'Inglese, Università di Firenze. Presidente, Associazione per gli studi di teoria e storia comparata della letteratura. Coordinatore, Reseau europeo di comparatistica. Presidente, Centro linguistico Università di Firenze. Dottore in Lingue Straniere, Università di Urbino
VINCENZO GATTO. Lecturer of Italian, The Pennsylvania State University. D.M.L., Middlebury College
PAOLO GIORDANO. Professor of Italian, Loyola University of Chicago. Ph.D., Indiana University
LEONARDO GRANATA. Sociologo. Dottore in Sociologia, Università di Roma "La Sapienza"
EDOARDO A. LEBANO. Professor of Italian, Indiana University. Ph.D., The Catholic University of America
MICHAEL LETTIERI. (see above)
THOMAS MARTONE. Professor Emeritus of Art History, University of Toronto at Mississauga. Ph.D., Institute of Fine Art, New York University

AUGUSTO MASTRI. Professor of Italian, University of Louisville. Ph.D., Indiana University

ROSARIO MASTROSERIO. Ordinario di Pianoforte Principale, Conservatorio Niccolò Piccinni di Bari. Laurea in Pianoforte, Conservatorio di Foggia; Attestato di Merito, Accademia Chigiana di Siena

FRANCESCO SAVERIO MIRRI. Instructor of Italian, Middlebury College School in Italy. Dottore in Giurisprudenza e Dottore in Lettere, Università di Firenze

MARIA CARLA PAPINI. Professore Ordinario di Letteratura italiana moderna e contemporanea, Università di Firenze. Dottore in Lettere, Università di Firenze

EMANUELA PIEMONTESE. Professore Associato di Filosofia del Linguaggio, Dipartimento di Scienza del Linguaggio, Università di Roma "La Sapienza." Dottore in Lettere, Università di Chieti

MARTA RODRIGUEZ. Professor of Italian, University of Puerto Rico. D.M.L., Middlebury College

DONATO SANTERAMO. Assistant Professor of Italian, Queen's University. Ph.D., University of Toronto

UGO SKUBIKOWSKI. Professor of Italian, Middlebury College. Ph.D., Indiana University

ROBERTA TABANELLI. Lecturer of Italian, The Pennsylvania State University. Dottore in Lettere, Università di Bologna. Ph.D., University of Wisconsin at Madison

ANTONIO VITTI. (see above)

Administrative Staff

SANDRA BONOMO. Italian School Coordinator

DENNIS MARTINEZ. Bilingual Secretary. M.A., Middlebury College; Doctoral Student, Indiana University

CRISTINA SANSALONE. Assistant to the Director. M.A., University of Toronto; Doctoral Student, University of Toronto

INTENSIVE LANGUAGE COURSES

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

LEVEL 100

151-152-153 Elementary Italian+

Gatto, Santeramo, Tabanelli

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language and computer laboratories is an integral part of the course. (3 Units)

Required Texts: P. Blelloch and R. D'Angelo, *Eccoci!* New York: John Wiley (1997); U. Skubikowski, *Workbook and Laboratory Manual for Eccoci!* New York: John Wiley (1997).

Recommended Text: S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti.* Milano: Garzanti (1984).

Additional reading materials will be provided by the instructors.

LEVEL 200

251-252-253 An Introduction to Contemporary Italy+

Chang, Creech, Brancoli Busdraghi

Intended for students at the intermediate level, this course will afford the opportunity to expand conversation, writing, and reading skills while consolidating knowledge of the more difficult points of grammar. The contextual focus of the course is contemporary Italian culture, including contemporary history and politics, the economy, the division between North and South, immigration from developing countries, environmental issues, and popular music, among others. Italian films, music, and articles from newspapers, newsmagazine, and short stories, will enhance and complete the learning experience. (3 Units)

Required Texts: U. Skubikowski, *L'Italia verso il Duemila.* Toronto: University of Toronto Press (1997); R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro.* Vols. 1-2. 2nd Edition. Toronto: University of Toronto Press (1994).

Recommended Texts: L. Polesini Karumanchiri, *L'italiano d'oggi. Note di grammatica per corsi universitari.* Toronto: University of Toronto Press (1988); S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti.* Milano: Garzanti (1984).

Additional reading materials will be provided by the instructors.

LEVEL 300

Students at the 300 level normally take 301, 303 and 359. Especially well-prepared students may substitute 360 or 375 for 359 by permission of the director.

301 Grammar and Composition+
Rodriguez

This course aims at strengthening and developing the student's competence in written expression. A systematic review of complex linguistic structures of Italian will be offered. The mastery of grammar and vocabulary will be acquired through intensive practice of a variety of exercises. Regular work assignments will consist of writing short pieces of descriptive narrative and argumentative prose. The ultimate goal of this course is the mastery of correct, logical, and well-articulated expository prose, as well as the proper expression of reasoning. (1 Unit)

Required Text: D. Aust and M. Zollo, *Nuova grammatica comunicativa/A Communicative Grammar Worktext with Written and Oral Practice.* Lincolnwood: National Textbook Company (1998).

Recommended Text: N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

Additional reading materials will be provided by the instructor.

303 Developing Oral Proficiency in Italian+
Mirri

This course is designed to help students develop their oral proficiency. The activities, which focus on a variety of discourse strategies, will encompass real-life linguistic tasks and situations, and will be developed through comprehensible input, role-play, presentation, debate, and collaborative language use in a variety of content areas. (1 Unit)

Materials for this course will be provided by the instructor.

359 Modern Italian Writers: An Introduction to the Study of Italian Literature+
Mirri

The aim of this course is to read, analyze, and discuss texts of Italian prose, poetry, theater, and critical essays from a grammatical, syntactic, stylistic, and cultural perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, films, documentaries, group analysis of written work presented in class by students, and discussion of texts. (1 Unit)

Required Texts: C. Segre and C. Martignoni, *Testi nella Storia. Guida ai Classici (8): Saba, Ungaretti, Montale e la poesia del Novecento.* Milano: Mondadori (1994); C. Segre and C. Martignoni, *Testi nella Storia. Guida ai Classici (9): Gadda, Pavese, Vittorini, Fenoglio, P. Levi, Calvino, Pasolini e la prosa del Novecento.* Milano: Mondadori (1995); *Il racconto italiano del Novecento.* Ed. S. Costa. Milano: Arnoldo Mondadori Scuola (1997); V. Pratolini, *Cronaca familiare.* Milano: Oscar Mondadori (1999).

Recommended Texts: M. Hazon, *Grande dizionario Hazon Garzanti, inglese-italiano, italiano-inglese.* Milano: Garzanti (1981); N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

Additional reading materials will be provided by the instructor.

360 Theater Workshop+
Bancheri

For course description and texts, see 560 in the graduate section. (1 Unit)

375 Contemporary Italian Cinema+
Vitti

For course description and texts, see 575 in the graduate section. (1 Unit)

GRADUATE COURSES

SIX-WEEK GRADUATE COURSES

502 Advanced Italian: Studies in Language
Mastri

Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of patterns and structures, and one hour to oral expression. Students will be required to submit essays, give oral presentations of increasing length and complexity, and participate in class discussions.

Note: This course is obligatory for all first-time graduate students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 301 without graduate credit before attempting 502. (1 Unit)

Required Texts: R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco. *Schede di lavoro.* Vols. 1-2. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri, *L'italiano d'oggi. Note di grammatica per corsi universitari.* Toronto: University of Toronto Press (1988).

Recommended Text: N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

560 Theater Workshop
Bancheri

A study of representative comic plays from the nineteenth and twentieth centuries with a consideration of acting and staging techniques mainly through the production of a specific comedy. All students in this workshop are expected to act in and/or to help in the production of the play that will be performed prior to the end of the session. (1 Unit)

Required Texts: G. Giacosa. *Teatro.* Milano: Mursia (1987); D. Fo. *Le commedie di Dario Fo.* Torino: Einaudi (1984).

Given the special nature of this course, all additional material will either be provided by the instructor or will be available in the library.

575 Contemporary Italian Cinema
Vitti

This course will study the major developments of contemporary Italian cinema. Important full-length feature films by Gianni Amelio, Nanni Moretti, Gabriele Salvatores, Giuseppe Tornatore, and Silvio Soldini will be studied and discussed from different perspectives. (1 Unit)

Required Texts: M. Sesti. *Nuovo cinema italiano.* Roma-Napoli: Theoria (1994); *Nuovo Cinema. La "scuola" italiana. Storia, strutture e immaginario di un altro cinema.* Ed. Mario Sesti. Venezia: Saggi Marsilio (1996); *Canadian Journal of Italian Studies.* Special issue on Italian Cinema, ed. by A. Vitti (1997).

Recommended Text: N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

Additional reading materials will be provided by the instructor.

601 Stylistics: Techniques of Composition and Interpretation
Rodriguez

This course is designed to improve students' ability to write Italian correctly and with a certain elegance of style. Selections from modern authors will be analyzed for their effectiveness and manner of expression. Discussions will focus also on the language of advertising, sports, and politics, as well as the relationship between the written and the spoken language. Daily written assignments will include linguistic exercises, short translations from English into Italian, summaries, compositions, comments, and interpretations of a variety of texts. Students will be introduced also to fundamental notions of business Italian. (1 Unit)

Required Texts: S. Radicchi, *In Italia. Modi di dire ed espressioni idiomatiche.* L'italiano per stranieri. Roma: Bonacci Editore (1985); S. Urbani, *Le forme del verbo italiano.* Roma: Bonacci Editore (1990).

Recommended Text: N. Zingarelli, *Vocabolario della lingua italiana.* 12th Edition. Bologna: Zanichelli (1998).

Additional reading materials will be provided by the instructor.

672 Introduction to Modern and Contemporary Italian Literature
Domenichelli

This course will cover Italian literature from the beginning of the nineteenth to the end of the twentieth century. Major authors will be read against the background of Italian political and cultural history. Beginning with an overview of eighteenth-century cosmopolitan writers and a selection from the works of Baretti, Goldoni, Alfieri, Parini, the course will then focus on Italian Romanticism with particular reference to Foscolo and Leopardi. The development of the novel will be considered from Manzoni to Nievo to the authors of the end of the century (Verga, D'Annunzio, De Roberto), and the representative writers of the twentieth century (Svevo, Pirandello, Pavese, Vittorini, Calvino). Changing attitudes in poetry will be illustrated by a selection of readings ranging from the Decadence (Pascoli, Gozzano, the *crepuscolari* poets) to "Avanguardia" (Marinetti and Futurism), Dino Campana, the "Ermetici" (Ungaretti, Montale), the "Transavanguardia" and some of the poets and novelists of the new generation. (1 Unit)

Required Text: Mario Pazzaglia. *Scrittori e critici della letteratura italiana. Ottocento e Novecento. Antologia con pagine critiche e un profilo di storia letteraria.* Vol. 3 (vol. unico). Terza Ed. Bologna: Zanichelli (1996).

Additional reading materials will be provided by the instructor.

692 Italian Women Writers: 1500-1900
Papini

An overview of Italian women writers from the sixteenth to the twentieth centuries, which examines representative authors such as Vittoria Colonna, Gaspara Stampa, Veronica Franco, Faustina Maratti Zoppi, Caterina Percoto, Neera, and Grazia Deledda. The course will also focus on the cultural, social, and literary contributions made by contemporary women writers: Sibilla Aleramo, Gianna Manzini, Anna Banti, Natalia Ginzburg, Elsa Morante, and Amelia Rosselli. (1 Unit)

Required Text: Le stanze ritrovate. a cura di A. Arslan, A. Chemello e G. Pizzamiglio. Venezia: Eidos (1991).

Given the special nature of this course, all additional material will either be provided by the instructor or will be available in the library.

702 Literature and Cinema of Italian Immigration to North America
Vitti

This course is an introduction to the literature and cinema of the Italian immigration to North America. The socio-cultural aspects of fiction and nonfiction works on immigration will be analyzed as well as some of their cinematographic, poetic, and theatrical counterparts. Themes to be studied include: exile, prejudices and stereotypes, education, the role of women, the family, language, the return to the native country, departure, the mafia, and finally immigration as a metaphor of life. Classes will include lectures, films, group analyses of written works to be presented in class by students, and discussion of texts. (1 Unit)

Required Texts: Amerigo, a cura di A. Vitti e M. R. Pignatelli Mercuri. Welland (Ontario): Soleil (2000); H. Bartolini. *Umbertina.* New York: The Feminist Press (1999); J. Tusiani. *La parola difficile. Autobiografia di un italo-americano.* Fasano di Puglia: Schena Editore (1988); A. Miller. *Uno sguardo dal ponte.* Torino: Einaudi (1959); P. D'Angelo. *Son of Italy.* Tradotto in italiano da S. Pendola. Salerno: Il Grappolo (1999); P. Di Donato. *Cristo tra i Muratori.* Salerno: Il Grappolo (2001); J. Mangione e B. Morreale. *Cinque secoli di esperienza italo-americana.* Torino: Società Editrice Internazionale (1992).

790 Textual Criticism and the Editing of Early Italian Texts
Lettieri

This course will consider both the philological problems facing editors of early Italian texts—criteria of transcription, relations between manuscripts or printed editions, the role of the copyist/printer and their audience—as well as the language of these texts. Emphasis will also be placed on the central concerns and history of textual criticism, and the different types of critical editions. A variety of manuscripts, early printed editions and critical editions will be discussed and analyzed. (1 Unit)

Materials for this course will be provided by the instructor.

800 Independent Study
Lettieri

By permission only. (1 Unit)

DM 902 Research Paper
Lettieri

THREE-WEEK GRADUATE COURSES

Students enrolled in the six-week graduate program are eligible to take one or more three-week graduate courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

SESSION I: JULY 1–JULY 24

613 "Ut pictura poesis:" Art and Literature in the Italian Renaissance
Giordano

This course will examine the interrelationships between literature and the visual arts. Major literary and artistic statements of the fifteenth and sixteenth century will be analyzed within an interdisciplinary framework in order to clarify and interpret seminal concepts such as nature, experience, neo-platonism and *ut pictura poesis*, as they exemplify basic concepts and developments in the Italian Renaissance. Extensive use of slides. (1 Unit)

Materials for this course will be provided by the instructor.

787 Testing and Evaluation of Multimedia Language Resources
Bancheri

This course will examine the resources (stand alone software and Web) for the teaching and learning of Italian as a second language, and assess their pedagogical effectiveness. (1 Unit)

Required Text: M. Mezzadri. *La frontiera presente. Internet nella didattica dell'italiano.* Welland (Ontario): Soleil Publishing Inc. (2001).

SESSION II: JULY 25–AUGUST 16

586 The Genius of Italian Opera: Cimarosa, Bellini, Verdi
Mastroserio

The year 2001 signals the centenary celebrations of three of Italy's most important opera composers: Cimarosa (died 1801), Bellini (born 1801) and Verdi (died 1901). The aim of the course is to study a selection of the works of the three composers by means of a piano rendition and by placing them within the literary, musical, and social contexts of the time. (1 Unit)

Required Text: F. Della Seta, *Italia e Francia nell'Ottocento.* Torino: EDT (1993).

626 Topics in the History of the Italian Language
Piemontese

This course will trace the origins of the Italian language, and provide an overview of the principal phases of its evolution, from the earliest documents and Medieval vernaculars through the codification of the literary standard during Renaissance. Important later contributions to the theory and practice of a modern literary norm, such as those of Manzoni and Ascoli, will also be discussed. The focus on the literary language will be complemented by the study of the varying relations between Italian and its dialects across time, space, and society, but particularly in regard to contemporary Italy. A look at the vicissitudes of Italian abroad will shed light on language use and structural changes in unstable contexts of contact situations. (1 Unit)

Required Text: C. Marazzini, *La lingua italiana.* Bologna: Il Mulino (1997).

LECTURE SERIES

G. Amelio, "Il cinema italiano contemporaneo"

E. Bernard, "Teatro s-naturalista"

I. Brancoli Busdraghi, "Gli uomini di pietra: lavoratori italiani del marmo e del granito in Vermont tra il 1880 e il 1915"

P. Giordano, "Bernini: sensualità, estasi e l'immaginario barocco"

L. Granata, "La società italiana: ieri e oggi"

E.A. Lebano, "Giuseppe Garibaldi e gli Stati Uniti d'America. Una grande occasione mancata." "Luigi Pulci e l'epica rinascimentale a Firenze nell'età di Lorenzo il Magnifico"

T. Martone, "L'aspetto psicologico nell'arte di Giotto e il suo influsso sull'arte toscana"

U. Skubikowski, "L'uso con il laptop di un data-base d'immagini per lezioni di lingua"

The School in Italy

Via degli Alfani, 48
50121 Florence, ITALY
Tel. 011-39-055-24-02-57
e-mail: abarsant@middlebury.edu

Director: Anna Barsanti
Assistant Director: Rosa Cuda
Assistant to the Director: Patrizia Nesti

The school, or *Sede,* in Florence is located in the center of the city, a block from Piazza Santissima Annunziata and a short walk from the University of Florence. Undergraduates also have the option to study at the University of Ferrara. Housing is not provided for students in either location, but the school furnishes a list of apartments and families where students have lived in previous years, and every effort is made to help students find congenial housing. In Florence all courses organized by Middlebury College not held at the University meet at the *Sede.*

THE GRADUATE PROGRAM

After successfully completing three courses (units), including a 600-level literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year with four semester-long courses in language, linguistics, literature, and culture/communication at the *Sede* (from September to December). During the second semester (from January to May) students must complete an independent research project and two courses at the University of Florence. In February, after consultation with the Director, students will choose these courses in the areas of art history, economics, ancient or modern history, political science, linguistics, theater studies, philology, archaeology, or literature. Students must fulfill the distribution requirements indicated for the specialization, or "stream", that they have chosen.

The independent research paper should be based in part on course work done during the year. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (35–40 pages in length) should demonstrate a high level of written control of the language as well as critical and analytical skills.

Courses

Following are the course descriptions for the language, linguistics, literature, and culture/communication courses that will be taught at the *Sede* during the 2002–2003 academic year. **Please note that all courses are subject to change.**

Language

Methods of Critical and Applied Analysis *(Fall)*

This course intends to improve writing skills in Italian. Students will analyze various types of texts for language structure, vocabulary, and idiomatic usage, with special attention paid to logical presentation and the language of literary and cultural criticism. (1 Unit)

Linguistics

History of the Italian Language *(Fall)*

Within the context of the historical evolution of Italian and its modern literary practice, students will advance their understanding and use of syntax and levels of style. After examining how Italian and other Romance languages evolved from Latin, we will then consider the development of the vernacular and the preeminence of Florentine in the late Middle Ages. Next, we will turn to the influence of dialects and the development of modern standard Italian from 1861 to the present. Finally, we will discuss the style of three important narrative works of the nineteenth and twentieth centuries to determine what constitutes modern usage and style. (1 Unit)

Literature

Machiavelli: Literature and Politics *(Fall)*

In this course, we propose to offer students a complete vision of Machiavelli as political theorist and also as man of letters. We will construct a complex and controversial itinerary in which the letters, plays (*Mandragola and Clizia*) and political works (*the Prince, the Art of War,* and the *Discourses on Titus Livius*) mark the stages of Machiavelli's difficult relationship with his times. The portrait that emerges is of a modern, tormented man,

suspended between utopian optimism and despair. We will also examine Machiavelli's intellectual life in relationship with his great contemporary Francesco Guicciardini and the currents of fifteenth and sixteenth century political thought (Alberti in particular). (1 Unit)

The Decameron and Realism in Early Italian Literature *(Fall)*

This course will consider the entirety of Giovanni Boccaccio's *Decameron*, focusing on its setting (the plague of 1348), its *cornice*, or frame, and its structure, particularly how the interplay of *cornice* and *novelle* enriches meaning. Rather than a mere collection of *novelle*, the *Decameron* organically reconstructs a lost world, both literary and human, in a way similar to that of Boccaccio's friend and contemporary, Francesco Petrarca, in his *Canzoniere*. We will also explore the *Decameron's* attainment of a more mature mid-fourteenth century realism, and trend antithetical to, and even critical of, the courtly and stilnovistic tradition. (1 Unit)

Culture and Communication

Museum Studies and History of Collectionism *(Fall)*

After a general introduction to the theory of museum studies and history of collectionism in Italy, the course will focus on the Medici's and the Lorena's influence and patronage. We will follow the development of the art collections of these great families, which have become the core of the museum system of Florence. We will then examine the connections between the prince-patrons and the works of the most important artists of that period. The course will include visits to the most significant museums and artistic sites of Florence. (1 Unit)

Please note: should the number of enrolled students exceed 12-15, the following culture/communication course will be offered in addition to the one above.

Recent Events and Politics in Italy (1989–1992) *(Fall)*

Italian politics has undergone an almost incredible transformation during the past 12 years. This phenomenon, following the fall of the Berlin Wall, has almost assumed the proportions of a social and political revolution: within a short period of time, parties and politicians that had dominated national life for 45 years have disappeared from the scene; the world of journalism and information has changed dramatically; Italy has become part of the European community. The term "new" has certainly dominated the last decade. One must ask, however, whether this change corresponds to a genuine social and cultural emancipation, or is merely a mass media-engendered illusion that will soon reveal a reality quite different from the one hoped for. To investigate this, we will use not only contemporary political texts but also newspapers and magazines, trying to understand current Italian politics through instruments of daily communication. (1 Unit)

THE UNDERGRADUATE PROGRAM

The C.V. Starr-Middlebury School in Italy offers two sites from which to choose depending on the type of environment the student is seeking. Students who choose to study in the provincial city of Ferrara will have little interaction with other Americans or tourists, while students studying in Florence will have a more international experience.

Middlebury welcomes applications from Middlebury College undergraduates as well as undergraduates enrolled at other colleges and universities. To be eligible for enrollment, students must have completed the equivalent of five semesters of college-level Italian with a B average and at least a B- average overall. Although participation in the 7-week Italian School summer session on the Middlebury campus is not normally a condition of acceptance, it is recommended and may be required of students considered to need further preparation.

For Middlebury College students the deadline for application is February 1 for the fall semester, spring semester, and the full year. For non-Middlebury students, the application deadline is March 1 for fall semester or full year, and October 15 for the spring semester.

Students must check with their home institutions about transfer of credit for fulfillment of major, minor, or distribution requirements.

Florence

Middlebury's undergraduate program in Florence presupposes the student's general academic competence and sufficient ability in written and spoken Italian. Our program emphasizes acquisition of language skills and intellectual development through a curriculum of linguistic, literary, and cultural study exclusively in Italian.

Qualified students may enroll for the fall or spring semester or for the full academic year. At the *Sede*, first-semester courses run from September to December and second-semester courses run from January to May. Courses at the University of Florence run on a slightly different schedule than those at the *Sede*.

All students spend the first week before classes begin establishing their living arrangements. Semester students enroll for four courses at the *Sede* only. Full-year students usually take six courses at the *Sede* and, following a successful oral exam (normally a conversation on a variety of topics) conducted by a university professor, are expected to take one year-long elective at the University of Florence as part of their program of study. Enrollment at the University offers a special opportunity to maximize intellectual and linguistic growth and is strongly encouraged. The director will guide students toward courses most appropriate to their intellectual, linguistic, and curricular interests.

By special arrangement, courses in studio art are available to qualified students. Special permission is required.

Ferrara

A relatively tourist-free city of 130,000, located on the Po river only thirty minutes by train from Bologna and one hour from Venice, Ferrara was once described as "the first modern city of Europe." The University of Ferrara was first established in 1391 and today enrolls approximately 12,000 students.

Students will take all of their courses alongside Italian students choosing from among: anthropology, architecture, art history, biology, chemistry, economics, history, law [politics], linguistics, literature, mathematics, philosophy, psychology, sociology, and physics. Qualified students may enroll for the fall or spring semester or for the full academic year.

Financial Aid

The Middlebury College School in Italy offers financial assistance to Middlebury College undergraduates. Undergraduates from other institutions are encouraged to contact their home financial aid and/or study abroad offices to ascertain whether they are eligible to receive federal, state, or institutional aid to attend the School in Italy.

Courses

The following courses are scheduled to be offered at the *Sede* in 2002-2003. **Please note that all courses are subject to change.**

Language

Advanced Language Practice I *(Fall)*

The goal of the course is to improve writing and other language skills. We will analyze a variety of texts, focusing our attention on morphology, syntax, and stylistics, with the aim of improving written expression and comprehension. Exercises in listening and reading will help refine oral skills and reinforce the correct use of grammar and the understanding of fine nuances of meaning. (1 Unit)

Advanced Language Practice II *(Spring)*

The goal of the course is to improve writing and other language skills. We will analyze a variety of texts, focusing our attention on morphology, syntax, and stylistics, with the aim of improving written expression and comprehension. Exercises in listening and reading will help refine oral skills and reinforce the correct use of grammar and the understanding of fine nuances of meaning. (1 Unit)

Literature

Aspects of Nineteenth and Twentieth Century Italian Literature *(Fall)*

In this course, we will investigate the development of Italian literature from the end of the nineteenth century into the twentieth century. Beginning with narrative literature of the *veristi*, still rooted in the nineteenth century, we will then focus on the novels of Pirandello

and Svevo and the "crisis" of literary genres. In the second half of the course, we will examine poetry, tracing its development from the *decadentismo* of Pascoli and D'Annunzio, through the experience of the *crepuscolari* and the futurists, to the diverse results achieved by such twentieth century poets as Saba, Ungaretti, and Montale. (1 Unit)

Survey of Medieval and Early Renaissance Italian Literature *(Spring)*

This survey will trace the origins of Italian literature from vernacular poetry to the triumph of Humanism. After examining the *forma mentis* of the Middle Ages and the development and innovation of Italian poetry from its Provençal models, the course will focus on major authors and themes up to the age of Lorenzo de' Medici. Our study will conclude with a consideration of lyric poetry and the treatise in the *Cinquecento*. Authors include Dante, Petrarch, Boccaccio, Lorenzo de' Medici, Poliziano, Boiardo, Ariosto, Machiavelli, and Bembo. (1 Unit)

History

Tuscany: Geography, History, and Culture of a Region *(Fall)*

The course proposes, both through classes and guided visits, to introduce students to Tuscany, a region eminently central to the Italian peninsula. Characterized by a unity which is the result of a long historical tradition, Tuscany can be taken as a reference point for the history of the whole country. We will consider various aspects of the cultural life of this important region, analyzing its history as well as its socio-economic and religious developments. (1 Unit)

Florence from the Thirteenth to the Sixteenth Centuries: A Portrait of a Society and its History *(Spring)*

This course provides a comprehensive overview of the "golden centuries" of Florentine history by examining its various aspects in their socio-historical context. Along with other essential information for understanding Florentine civilization, we will describe the political and institutional characteristics, the vocabulary, and the concept of the medieval/Renaissance city-state. Study

will focus on the following areas:

1) economic activity, the source of the prosperity which gave Florence its supremacy in Tuscany and made possible its extraordinary artistic and architectural development;

2) the family, the basic unit of social organization and the center of physical and psychological affirmation for the individual;

3) the life of the urban community, including, among other aspects, its different levels of literacy, public morality, religious practices, and the spread of urban violence.

The course will not follow one text for its structure and information. Instead it will draw from documentary sources, the most recent contributions to historiography, and from lecture-visits to urban sites relevant to the course. (1 Unit)

Art History

Art in Florence in the Fifteenth Century *(Fall)*

A study of the artistic development of Florence during the fifteenth century through painting, sculpture, and architecture examined in a historical and social context. The work of art will be understood not only as an individual expression, but also as a faceted mirror of the culture and society in which it was produced. The course will concentrate on the major events of the *Quattrocento*, from the rise of the Medici dynasty to its decline at the time of Savonarola. In considering Brunelleschi, Donatello and Masaccio, protagonists of the early Renaissance, we will investigate the return to Classicism and the new discovery of mathematical perspective. Other artists to be examined include Ghiberti, Beato Angelico and those of the generation of Filippo Lippi. We will conclude with Botticelli and the workshop of Verrocchio, teacher of Leonardo da Vinci. (1 Unit)
Please note: should the number of enrolled students exceed 12-15, the following art history course will be offered in addition to the one above.

Giotto and Tuscan Art from the Late 13th to the First Half of the 14th Century *(advanced level) (Fall)*

The course will analyze one of the most important artists of all time, Giotto, with whom, according to the historian Giorgio Vasari, the rebirth of the arts began.

The scope of the course will be to study Giotto's work in its various stages and to consider the contribution that he made as the forerunner of Renaissance Art. Attention will also be paid to the relationship between the painter and the sculptors Nicola and Giovanni Pisano, and Arnolfo di Cambio. After having briefly highlighted Giotto's role in the field of architecture, the term will conclude with an examination of the most important members of his school—Taddeo Gaddi, Stefano, Giottino, Giovanni da Milano, and Maso di Banco. (1 Unit)

Introduction to High Renaissance and Mannerism *(Spring)*

After an introduction to the cultural and artistic scene in Florence at the end of the *Quattrocento*, the court of Lorenzo il Magnifico and Verrocchio's workshop (Botticelli, Perugino, and Leonardo), the course will examine the genesis of the High Renaissance Classical Style and its coming of age in Florence and Rome in the works of Leonardo, Michelangelo, Raffaello, and others such as Fra' Bartolomeo and Andrea del Sarto.

A detailed analysis of art produced in the first two decades of the sixteenth century will lead us to identify the first signs of the mannerist style which will later become evident in the works of Pontormo and Rosso.

Attention will be given to some specific topics of the period 1540-1570, which was characterized by the triumph of courtly art, seen in such manifestations as the commemorative decoration of public buildings, garden landscaping and architecture, state portraiture, etc. (1 Unit)

Please note: should the number of enrolled students exceed 12-15, the following art history course will be offered in addition to the one above.

The Genius of Michelangelo and the Development of Florentine Sculpture in the Sixteenth Century *(advanced level) (Spring)*

The art of sculpture found a particularly favorable soil in Florence during the sixteenth century: a historically important time, as the city was going through a major change, becoming a Princedom after years of republican government. The formal and artistic innovations, therefore, connected themselves to modes of representation

coinciding with both a precise proto-academic scheme and with the need of depicting a thoroughly changing state. The innovative possibilities of monumental sculpture, as explored by Michelangelo, were developed by a group of artists (Jacopo Sansovino, Baccio Bandinelli, Benvenuto Cellini, Bartolomeo Ammannati, ending with Giambologna) who established fundamental rules in sculpture that spread all across Europe. Once considered by critics to be mere followers or artists negatively influenced by Buonarroti's art, these artists are, on the contrary, interesting in their own right. Their works are also helpful in understanding how Florentine Art of the Late Renaissance finds its strength in the reformulation of the concepts and solutions anticipated by Michelangelo. This will lead us to one of the critical problems of the sixteenth century, that of the concept of "maniera:" innovation within tradition, a scheme made stronger by the presence of genius. (1 Unit)

Political Science

The European Union: Problems and Perspectives of Integration *(Fall)*

This course will concentrate on some basic matters relative to the political and economic strategies of countries which form the European Union. We will begin with a summary of the European Union's main stages, discussing the political framework within which it originated and has hitherto operated. Particular attention will be paid to the problems that occurred as a result of the integration of different socio-political systems and of areas that present diverse characteristics of development and different growth potentials, for example, the Franco-Germanic and English system and the Mediterranean area (Italy, Spain, Greece). In an attempt to outline the current political scene as completely as possible, the position of resistance and open aversion that exist within the integration movement will also be discussed. (1 Unit)

Themes and Genres of Italian Cinema *(Spring)*

This course will survey the stylistic themes and the major genres of Italian film. We will begin with an examination of the themes of the 1940's (*calligrafismo*, war, and propaganda films), progressing to *Neorealism* (Visconti's *Ossessione*), the economic boom (Fellini's *La dolce vita*) and later periods. (1 Unit)

Courses at the University of Florence

From two to eight courses in each of the following subject areas are regularly offered at the University of Florence:

Archeologia
Archeologia e storia dell'arte greca e romana
Filologia
Letteratura italiana
Linguistica
Museologia
Organizzazione internazionale
Relazioni internazionali
Sistema politico italiano
Sistemi sociali comparati
Sociologia della comunicazione
Sociologia della famiglia
Sociologia urbana
Storia contemporanea
Storia dei movimenti e dei partiti politici
Storia dei movimenti sindacali
Storia del cinema
Storia del pensiero politico contemporaneo
Storia del Rinascimento
Storia del Risorgimento
Storia del teatro e dello spettacolo
Storia dell'arte
Storia dell'integrazione europea
Storia della lingua italiana
Storia delle dottrine politiche
Storia delle tradizioni popolari
Storia economica e sociale del Medioevo
Storia economica e sociale dell'età industriale
Storia medioevale
Storia moderna
Storia romana

Courses at the University of Ferrara

The following list is representative of some of the courses offered in recent years. It is possible that some of them may not be offered each year.

Antropologia culturale
Bioetica
Economia aziendale
Filosofia del diritto
Economia dell'ambiente
Economia Politica
Geografia politica ed economica
Geografia umana
Introduzione all'archeologia
Introduzione alla linguistica italiana
Introduzione alla storia dell'arte medievale
Introduzione alla storia medievale
La commedia italiana de Cinquecento
La poesia italiana del Novecento
Letteratura italiana moderna e contemporanea
Politica economica europea
Psicologia dei processi cognitive
Scienza della finanze
Sociologia urbana
Storia dell'arte contemporanea
Storia della filosofia
Storia della musica I
Storia del pensiero scientifico
Storia economica
Storia moderna

For more information and an application, please contact:

The School in Italy
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753

Graduate program:
(802) 443-5510
languages@middlebury.edu
http://www.middlebury.edu/~ls

Undergraduate program:
(802) 443-5745
schoolsabroad@middlebury.edu
http://www.middlebury.edu/~msa

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Italian School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

A game of bocce in the Italian School

THE Japanese SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2002

The Japanese School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510

Summer 2002

Nine-Week Session
June 14–August 16
Total Fees: $6,626
(Tuition $4,295; Board $1,667; Room $664)

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Cover: Tea ceremony demonstration

Letter from the Director

Since its beginning in 1970, the Japanese School at Middlebury has played an important role in the growth and development of the field of Japanese Studies in this country. Many students who have completed our program have used the language skills they acquired to build successful careers in a wide variety of disciplines in academics and the professions.

Now, in a new century, the demand for people with proficiency in the Japanese language is increasing, and the need for immersion programs like the Japanese School at Middlebury is greater than ever. There are more native speakers of Japanese than there are of such commonly studied languages as French. Japan's economy, in spite of a decade of slow growth and political drift, is the second largest in the world. Japan is a leader in information technology, and it will play a vital role in coming decades in the ongoing process of economic, political, and cultural globalization.

The importance of the study of Japanese, however, is based on more than economic statistics or the impact of hi-tech on our daily lives. Japan possesses one of the world's great cultural heritages. Its traditions in literature, the arts, philosophy, and history are rich, complex, and every bit the equal of Western achievements. The rewards of studying the fascinating cultures of Japan are not simply material, but intrinsic.

The Japanese School is dedicated to serve the field by building on Middlebury College's longstanding commitment to language study. An immersion program is not a substitute for regular college courses, or for time spent living in Japan. It is an efficient, effective, and productive way to gain a strong foundation in the language, or to quickly improve proficiency in all areas. Many students have commented that they have gained as much from a summer in Middlebury as they have from their experience of living in Japan.

All of our courses utilize authentic materials and move at a rapid pace to maximize proper and natural language acquisition. The program is challenging and rigorous, and it requires dedication on the part of both students and faculty. The staff of the Japanese School works closely with every student so that they may reach their full potential over nine weeks of study. The difficulties and challenges of studying Japanese are real, but the long-term rewards will justify the efforts you put into your work. We hope that you will seriously consider the possibilities that the Japanese School can offer.

Dennis Washburn

The Japanese School

The Middlebury College Japanese School offers intensive summer programs from beginning through advanced levels. All programs emphasize both the development of language skills and the understanding of Japanese culture.

Credit

Credit is defined in terms of units. One unit equals three semester hours. Each four-course load offered during the nine-week session of the Japanese School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Enrollment

Upon acceptance, all students must pay a $200 nonrefundable enrollment deposit to be applied to the tuition charges.

Application and Admission

Application materials for the Japanese School are available from:

The Japanese School
Hillcrest 9
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/~ls

Administration and Faculty

Director

DENNIS WASHBURN, Dartmouth Professor in Japanese Studies, Dartmouth College; Ph.D., Yale University

Faculty (Professors in Charge)*

SANAE EDA, Ph.D. candidate, The Ohio State University (Beginning Japanese)

AYAKO YAMAGATA, Assistant Professor, University of Iowa; Ph.D., Michigan State University (Beginning-Intermediate Japanese)

KAYO NONAKA, Lecturer, Brown University; M.A., University of Massachusetts-Amherst (Intermediate Japanese)

KENICHI MIURA, Assistant Professor, Temple University; Ph.D. candidate, University of Wisconsin-Madison (Intermediate-Advanced Japanese)

IKUKO WATANABE, Senior Lecturer, Dartmouth College; M.A., University of Michigan (Advanced Japanese)

Administrative Staff

LINDA A. LAROCQUE, Coordinator

* *Faculty listing is subject to revision; other faculty to be appointed.*

Course Offerings

The following is a list of courses that will be offered in the 2002 summer session. Note: schedules, texts, and staffing are subject to change.

JA 101-102-103-104 Beginning Japanese
Eda and staff

An intensive introduction to the Japanese language. The course covers most basic grammatical structures and everyday vocabulary items, and introduces *hiragana, katakana,* and elementary *kanji*. The aim is to create a solid foundation on which to develop conversational, reading, and writing skills. Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. Because the course covers the equivalent of one academic year's worth of material within a nine-week period, the program is extremely challenging. Students must be prepared for classes that move at a rapid pace and require a great deal of memorization and practice. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Parts I, II, and III,* Yale University Press. Supplementary materials for reading, writing, and conversation will be used.

JA 201-202-203-204 Beginning-Intermediate Japanese *Yamagata and staff*

Designed for students who have completed one year of formal training in Japanese. Because both the speed and methods used to teach beginning Japanese vary considerably among college programs, this course requires that students: 1) have covered approximately half of most standard elementary textbooks; 2) be comfortable with *hiragana* and *katakana* and know between 200 and 300 *kanji;* 3) be prepared for a course that does not rely on grammar lessons in English. The course will begin

with a review of basic patterns, then move quickly to cover materials presented in JA 103-104, the second half of Beginning Japanese. The final three weeks of the course will provide an introduction to intermediate-level Japanese with video and reading materials drawn from a range of everyday sources (television and films, newspapers, short stories, etc.). Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. Because the course covers the equivalent of one academic year's worth of material within the context of a nine-week immersion course, the program is extremely challenging. Students must be prepared for classes that move at a rapid pace and require a great deal of memorization and practice. (4 units)

Required Texts: S. Makino, *Nakama,* Houghton Mifflin. Supplementary materials for reading, writing, and conversation will be used.

JA 301-302-303-304 Intermediate Japanese
Nonaka and staff

Designed for students who have had at least two years of instruction at the college level, or who have lived in Japan in a Japanese-speaking environment for at least three months. This course requires that students: 1) have covered most standard elementary textbooks; 2) be comfortable with *hiragana* and *katakana* and know between approximately 500 and 600 *kanji;* 3) be prepared for a course that does not rely primarily on grammar lessons in English. The first three weeks will be spent reviewing some basic grammatical patterns usually encountered in the final lessons of JA 104, Beginning Japanese. The aim of this review is to begin with rigorous drills and communicative exercises in order to help students internalize the fundamental structures of the language. The remaining weeks in the course will be given over to the study of reading and video materials drawn from a wide range of everyday sources. Students will normally attend class for four

hours each day and should expect to do a minimum of six additional hours of preparation daily. By the end of the session, students will have mastered enough basic skills to be able to begin to learn the language on their own in their own fields of interest. (4 units)

Recommended materials: Kenkyusha's *New Japanese-English Dictionary.* An electronic dictionary.

JA 401-402-403-404 Intermediate-Advanced Japanese *Miura and staff*

Designed for students who have had at least three years of instruction at the college level, or who have lived in Japan in a Japanese-speaking environment for at least nine months. Students coming into this course should be able to read the *Jôyô kanji,*(i.e. between 800 and 1000 *kanji*). A variety of materials — essays, short stories, movie scripts, and newspaper articles — will be used as texts. These materials are chosen not only as tools for language instruction, but also as a means to increase understanding of the socio-cultural background of contemporary Japan. The aim is to get students to function at an advanced level; that is, to be able to read most modern Japanese written materials with the aid of a dictionary and to be able to handle most conversational tasks, including formal situations, with relative ease. Students will normally attend class for four hours each day and should expect to do a minimum of six additional hours of preparation daily. (4 units)

Recommended materials: Kenkyusha's *New Japanese-English Dictionary.* An electronic dictionary.

JA 501-502-503-504 Advanced Japanese *Watanabe and staff*

Designed for graduate students and professionals with advanced skills in spoken and written Japanese. Undergraduates with exceptional preparation or extensive background living in Japan may also enroll. The prerequisite is at least three or more years of rigorous formal study in modern Japanese, or an extended period of a year or more studying or working in Japan. Students should know at least 1,200 *kanji,* or have advanced reading skills in Chinese. Instruction takes a multi-skill approach that employs a variety of materials: scholarly essays, newspapers, short stories, and *manga.* Video and audio materials are also used extensively to improve listening comprehension and oral presentation skills. The approach of the course is to study the language through a study of topics in the culture, and it presumes a high level of proficiency in all four language areas. Students will normally attend class for four hours each day. Preparation outside the classroom usually requires at least six hours daily. (4 units)

Recommended materials: An electronic dictionary.

Co-Curricular Activities

In addition to regular coursework, students at all levels are encouraged to participate in activities designed to supplement and enhance the language-learning environment. These activities will include lectures by visiting scholars and artists, film screenings, performances and presentations by students and faculty, and intramural sports and academic competitions. Students are strongly encouraged to pursue and share their own interests and talents, and a number of clubs will be established to provide an organized way to express those interests. Past clubs have centered on a variety of subjects, including:

(1) Calligraphy: Introduction and practice of the art of *shodô;*

(2) Karaoke: Learning popular songs and lyrics;

(3) Cinema: Study of the Japanese film and animation tradition;

(4) Cooking: Learning the basics of Japanese cuisine;

(5) Martial Arts: Study and practice of karate, *aikidô* and other forms;

(6) Traditional arts: In past years there have been clubs devoted to the tea ceremony, flower arrangement, and music;

(7) Radio: Students produce and broadcast a weekly radio program;

(8) Newspaper: Students produce a bi-weekly journal that details happenings at the School and major news stories from the real world.

There are many other possibilities, and we strongly encourage our students to be actively involved in the development of co-curricular activities.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

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THE Russian SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2002
Academic Year 2002–2003

The Russian School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510

Summer 2002

Nine-Week Session
June 14–August 16
Total Fees: $6,626
(Tuition $4,295; Board $1,667; Room $664)

Six-Week Session
July 1–August 16
Total Fees: $4,927
(Tuition $3,229; Board $1,212; Room $486)

Three-Week Heritage Speakers Session
July 22–August 16
Total Fees: $1,943
(Tuition $1,102; Board $606; Room $235)

Academic Year 2002–2003

The School in Russia

Graduate Program in Moscow
Tuition*: Full year $18,480

Undergraduate Programs in Moscow and Irkutsk
Tuition*: Full year $19,050; Semester $11,000

Undergraduate Programs in Voronezh and Yaroslavl
Tuition*: Full year $17,985; Semester $9,050

**Fee for programs in Russia includes tuition, room (homestays in Moscow, Voronezh, and Yaroslavl additional), insurance, visa, excursions, and round-trip air fare between New York City and each site. In Voronezh and Yaroslavl, the comprehensive fee also includes lunch Monday through Friday.*

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LETTER FROM THE DIRECTOR

Dear Students of Russian:

I am delighted to welcome you to the 2002 summer session of the Middlebury College Russian School. I myself studied in the Russian School in the summer of 1980, so I know how wonderful a learning experience this will be. I am excited by the opportunities and language adventures that lie ahead and look forward to doing everything possible to make this summer productive and exciting for all of us.

For more than 56 years, the Middlebury College Russian School has maintained a reputation as one of the very best summer Russian immersion programs in North America. Our alumni have entered many different fields—working in journalism, business, education, government, non-profit organizations—and have done so with great success. Many well-known professors of Russian literature, history, politics, and geography have studied or taught in the Middlebury Russian School. The Russian School has played an important role in the development of instructional materials and, in many cases, has been at the leading edge of major developments in the learning and teaching of Russian in North America.

The three key factors in the success of language education at the Russian School are the faculty, the students, and the Language Pledge. The Russian School faculty members are recruited from all over the world. Most are native speakers of Russian with many years of experience teaching Russian as a foreign language. Every Russian School teacher is always ready to help Russian School students; if you need to ask a question or want to talk about something you read, heard on the radio, or saw on TV or in a movie, you can ask any teacher, not just those teaching the class in which you are enrolled.

In the past few years, Russian School students have come from all 50 states and from all over the world. They are as diverse as any student body in the United States. What unites them is their incredibly strong motivation to study Russian. The students who come to Middlebury in the summer arrive ready to absorb

all the language they can, and they breathe, eat, and sleep Russian for 9 weeks (undergraduate program) or 6 weeks (graduate program). The program provides opportunities for students to socialize in Russian at every meal, at our evening tea salons, and before and after cultural events. Students also read Russian newspapers and watch Russian television programs to improve their language skills and have fun while doing so! There are no other competing school subjects. Everything—not just class work, but also all co-curricular activities, whether soccer, volleyball, choir, theater, the chess club, the newspaper club, or just going to the movies and lectures—contributes to the language learning experience.

The third key factor in the Middlebury success story is the Language Pledge. By agreeing to abide by the Language Pledge, Russian School students promise to help one another succeed in their language studies. The cumulative effect of the exclusive exposure to Russian is remarkable.

In the summer of 2002, we are delighted to welcome artists-in-residence: the folk ensemble "Zolotoi plios" for a week-long workshop on Russian folk music and Russian filmmaker Pavel Lounguine (director of *Taxi Blues*, *Luna Park*, and *The Wedding*) for a week of films and exciting discussions about contemporary Russian cinema.

We realize that you, our students, invest a lot of time and money in this program. We recognize that you are trusting us with your language learning as you pledge total commitment to making progress in Russian. I promise that your trust is well placed and that we are equally committed to helping you achieve your language learning goals. At the Russian School we create optimal conditions for you to learn Russian and challenge you to live up to your potential to make the most of the experience.

If you have any questions about the Russian School, please do not hesitate to contact me. I look forward to greeting you in person on campus in Middlebury!

Sincerely,

Benjamin Rifkin
Director

RUSSIAN SCHOOL PROGRAMS

Undergraduate Program (nine-week session)

The nine-week undergraduate program is intensive by design and will cover two semesters of language study at each level. For more information see sections below called *Credit* and *Intensive Undergraduate Language Courses.*

Graduate Programs (six-week session)

There are three graduate programs: Master of Arts degree, Doctor of Modern Languages degree, and non-degree. Upon acceptance to the Russian School, the director will conduct an interview by telephone with the applicant to determine graduate level eligibility. Courses are selected in consultation with the director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration.

Each course normally meets for one hour, five days per week. A normal load for graduate students is three courses per summer. There is no reduction in tuition for taking less than a full course load. Permission to take an extra course is granted only exceptionally by the director, and must be requested in writing before the start of the session. The fee is $1,065 to take an additional course during the six-week session.

All students will take tests at the beginning and end of the program, not only as a guide for course selection, but for assessment of student progress and program evaluation.

***Master of Arts*:** Candidates for the degree of Master of Arts must hold a baccalaureate degree, or equivalent, from an accredited institution of higher education, with a major, or equivalent course work, in Russian, and a grade average of B or better. The GRE (Graduate Record Examination) is not required for admission.

The M.A. degree program in Russian is comprised of twelve course units to be taken over a series of four summers on the Vermont campus, or in a combination of two or three summers in Vermont and an academic year or semester at the Middlebury School in Russia taking courses at the Russian State University for the Humanities, Moscow.

Students must successfully complete a preliminary summer of study (called 'summer of application') on the Vermont campus before being officially accepted to degree candidacy. Admission to the School in Russia is based on performance in three summer courses and on faculty recommendation.

Candidates are expected to take a balanced program including at least two courses in each of the following areas: civilization, language and linguistics, literature. In addition candidates must take one Independent Study course (RU 888) on the Middlebury campus, completing the M.A. thesis paper written in Russian. Research for this paper is normally started during the candidate's year abroad in Moscow, or during the second or third graduate summer at Middlebury.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A., or equivalent, but these units may not count toward both degrees. For transferring credits toward the M.A. degree, see section called *Transfer of Credit.*

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Russian is a prerequisite for admission to the program. An applicant must also have achieved graduate level in a second language taught at the graduate level at the Language Schools, and be prepared to prove their proficiency in that language at the beginning of the first summer. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Russian; three graduate courses in the second language (French, German, Italian, or Spanish); comprehensive examinations in Russian; residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Russian and write the qualifying paper.

For further information about the D.M.L. program, please contact the dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury, Vermont 05753, (802) 443-5508, languages@middlebury.edu.

***Non-degree*:** In addition to students preparing for Middlebury M.A. or D.M.L. degrees, the Russian School also welcomes applications from non-degree students (i.e., students desiring graduate credits for transfer, or individuals who want to take advanced courses in Russian for professional development or personal enrichment).

Heritage Speakers Program
(three-week session)

'Russian for Russians' is a new Russian School course designed for native speakers of Russian who have completed high school and who may have had only a partial education (two to four years) in Russia before emigrating. (See section called *Heritage Speakers Course* for complete description.) One unit of undergraduate credit will be awarded on successful completion of the course.

Participants in this program must first apply and be accepted to the Russian School by completing the general *Application for Admission: Intensive Language Program* found in the Language Schools viewbook or on the Language Schools web site. Also, an applicant must fill out and submit the Heritage Speakers program *Supplementary*

Application. The viewbook and supplementary application may be obtained by calling the Language Schools at (802) 443-5510, emailing languages@middlebury.edu, or the forms may be downloaded from the Language Schools web site www.middlebury.edu/~ls.

Students enrolled in the Heritage Speakers program will be members of the Russian School, living and taking their meals with students and faculty, and they will be encouraged to participate in the events and activities of the School.

Co-curricular Program

The Russian School offers a rich and varied program of activities in addition to courses and homework. These activities are an integral part of the language and cultural studies program and should be taken advantage of by all graduate and undergraduate students alike. Events include films (many subtitled), guest lectures, Russian tea salon, theater and choir productions, talent show, radio programming, school newspaper, soccer, concerts, parties, and receptions.

GENERAL INFORMATION

Credit

Credit is defined in terms of *units.* One unit equals three semester hours.

Undergraduate courses in the nine-week session (beginning through advanced, levels 100-400) award four units (twelve semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer of Credit

Following the summer of application and after formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit toward an advanced degree at an accredited college or university. The courses must have been taught in Russian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation, and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail, basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in the 100-400 level courses, nor are students in those courses permitted to audit courses. Auditing fees per week are $1,175 (tuition $695; room and board $480).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

Scholarships

The following scholarships have been established in the honor of students, friends, or faculty of the Russian School: Berthe Normano Scholarship Fund; Peter Odabashian Memorial Scholarship; Anastasia Feodorova Pressman Memorial Scholarship; Robin Royle Memorial Scholarship.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the masters or doctoral program of any of the Language Schools on the Middlebury campus or at the Schools Abroad.

The Social Science Research Council has awarded a grant to the Russian School to be used to provide fellowships to qualified students enrolled in the 2002 summer session.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from the appropriate fund listed above or from the general grant fund.

Enrollment

Upon acceptance, all students must pay a $200 non-refundable enrollment deposit to be applied to the tuition charges.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of summers in Vermont and an academic year or semester in Moscow. They may enroll in courses in one Language School only, and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates, and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space, and is for one summer only.

An applicant who applies for the first time and does not attend may apply to reactivate the application on file for either of the next two summer sessions. Students who have attended a summer session may request a reactivation form at any future time for any of the Language Schools. Admission to the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates a willingness to accept the placement deemed proper by the School.

Application materials for the 2003 summer session and the 2003–04 academic year abroad will be available in November 2002 from:

The Russian School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5510
languages@middlebury.edu
www.middlebury.edu/~ls

ADMINISTRATION, FACULTY, AND STAFF

Director: BENJAMIN RIFKIN. Professor of Slavic Languages, University of Wisconsin at Madison. Ph.D., University of Michigan

Associate Director: GALINA AKSENOVA. Critic, translator, and screenwriter. Ph.D., The State Institute of Theater Arts, Moscow

Faculty

TATIANA AKISHINA. Language Program Coordinator, University of Southern California. Ph.D., Pushkin Institute of Russian Language, Moscow

SERAFIMA GETTYS. Lecturer, Stanford University. Kandidat nauk, Herzen State Pedagogical University, St. Petersburg

KAREN EVANS-ROMAINE. Assistant Professor, The Ohio State University. Ph.D., University of Michigan, Ann Arbor

PATRICK HENRY. M.A., University of California, Berkeley. Ph.D. candidate, University of California, Berkeley

VIKTORIA IVLEVA. M.A., Herzen State Pedagogical University, St. Petersburg. Ph.D. candidate, University of Wisconsin at Madison

SERGEI KOKOVKIN. Professor, Russian State Academy of Theater Arts, Moscow. M.A., Academy of Theater, St. Petersburg

ALEKSANDR LOGUNOV. Professor of History, Russian State University for the Humanities, Moscow. Ph.D., History, Rostov-on-Don State University, Rostov-on-Don; Ph.D., History, Russian State University for the Humanities, Moscow

JASON A. MERRILL. Assistant Professor, Michigan State University. Ph.D., University of Kansas

JULIA MIKHAILOVA. M.A., The Ohio State University. Ph.D. candidate, The Ohio State University

JEANETTE OWEN. Lecturer, Swarthmore College. Ph.D., Bryn Mawr College

LYUDMILA PARTS. Assistant Professor, McGill University, Montreal. Ph.D., Columbia University

ANNA RODIONOVA. Playwright, actress, screenwriter. M.A., Advanced Screenwriting, Moscow. M.A., Gorky Literary Institute, Moscow

NINA SAVITSKAIA. Professor of Music, Gnessiny School of Music, Moscow. Kandidat nauk, Gnessiny Academy of Music, Moscow

ELENA SHCHEPINA. Associate Professor of Russian Language for Foreign Students, Herzen State Pedagogical University, St. Petersburg. Ph.D., Herzen State Pedagogical University, St. Petersburg

VENIAMIN SMEKHOV. Actor, director, and writer. Diploma, Vakhtangov Theater Institute, Moscow

TATYANA SMORODINSKAYA. Assistant Professor of Russian, Middlebury College. Ph.D., The Ohio State University

SVETLANA STEPANOVA. Kandidat nauk, St. Petersburg University, St. Petersburg

MARIA TENDRYAKOVA. Associate Professor, Russian State University for the Humanities, Moscow. Ph.D., Moscow State University, Moscow

ILYA VINITSKY. Assistant Professor, University of Pittsburgh. Ph.D., Institute of World Literature of the Russian Academy of Science and Moscow State Pedagogical University, Moscow

LARISA VOLSKAIA. Associate Professor, Herzen State Pedagogical University, St. Petersburg. Ph.D., Herzen State Pedagogical University, St. Petersburg

BORIS WOLFSON. M.A., University of California, Berkeley. Ph.D. candidate, University of California, Berkeley

ANNA YATSENKO. Kandidat nauk, Herzen State Pedagogical University, St. Petersburg

ANDREI ZAITSEV. Lecturer, Georgetown University and George Washington University. Ph.D., Moscow State University, Moscow

ELENA ZEMSKAYA. Professor of Russian, Moscow State University, Moscow. Ph.D., Moscow State University, Moscow

NELLY ZHURAVLYOVA. Associate Professor of Russian, State University of New York at Albany. Ph.D., Pushkin Institute of Russian Language, Moscow

Interns

EVELINA BOGDANOVNA ARTES
MIKHAIL GRINBERG
MARIA KOKOVKINA
OLGA MOLCHANOVA

Administrative Staff

MARGOT BOWDEN. Coordinator
JUDITH OLINICK. Faculty Coordinator
VICTORIA DRYAGINA. Bilingual Assistant
KATHLEEN EVANS-ROMAINE. Bilingual Technology Assistant

INTENSIVE UNDERGRADUATE LANGUAGE COURSES

Nine-Week Session

The nine-week program features proficiency-oriented instruction at seven levels: Introductory, Advanced Introductory, Basic Intermediate, Intermediate, Advanced Intermediate, Advanced I, and Advanced II.

Students enrolling in the program who have previously studied Russian will be given placement tests the day after arrival to determine their level and proper placement in the Russian School program. All students take exit tests to measure their progress. Classes normally meet four hours per day, five days per week. Daily work outside of class, including assignments in the audio and computer language labs, usually requires four to eight hours, and students are encouraged to spend four to five hours per week in co-curricular activities of their choice.

All courses in the nine-week program provide proficiency-oriented instruction in listening, reading, speaking, writing, and grammar, with an emphasis on contemporary Russian culture in its

historical context. Classroom activities emphasize careful pronunciation. All language skill levels (noted in course descriptions below) are determined on an advisory basis in accordance with the proficiency guidelines of the American Council on the Teaching of Foreign Languages (ACTFL). (Note that schedules, courses, texts, and staffing are subject to change in all programs.)

RU 102-103-104-105 Level 1: Introductory Russian (equivalent to 1st–2nd semesters)
Evans-Romaine and staff

For students with very little or no previous classroom instruction in Russian. Starting from scratch, students learn the alphabet and learn to read and understand spoken Russian, learn to write and speak Russian in basic and predictable contexts (ordering a meal in a restaurant, asking directions on the street). Most students completing this course are able to initiate, sustain, and close a conversation, getting into and out of a simple situation requiring communication with speakers of Russian who know no English. Students also learn to read, write and understand spoken Russian at the intermediate low level according to the ACTFL Proficiency Guidelines. Students master the basic grammatical structures of the language and acquire a beginning vocabulary, practiced in weekly compositions. (4 Units)
Primary textbook: *Golosa* Volumes 1-2, Prentice Hall

RU 198-199-200-201 Level 2: Advanced Introductory Russian (equivalent to 2nd–3rd semesters) Merrill and staff

For students with 40-89 hours* of prior formal classroom instruction in Russian. Most students completing this class are able to demonstrate intermediate low to intermediate mid level skills in speaking and writing, and intermediate mid level skills in listening and reading according to the

ACTFL proficiency guidelines. (4 Units)
Primary textbooks: *Golosa* Volume 2 and *V puti*, both published by Prentice Hall

RU 202-203-204-205 Level 3: Basic Intermediate Russian (equivalent to 3rd–4th semesters) Zaitsev and staff

For students with 90-119 hours* of prior formal classroom instruction in Russian. In this class students review the basic grammatical and syntactical structures of the Russian language and improve their mastery of this foundation of the language while acquiring an active vocabulary of approximately 1,500 words. Most students completing this course have intermediate mid speaking and writing abilities and intermediate high listening and reading abilities: they can read stylistically uncomplicated short stories and newspaper articles, and can understand the main ideas of uncomplicated radio and television reports. (4 Units)
Primary textbook: *Russian Stage 2: Welcome Back!*, Kendall/Hunt

RU 298-299-300-301 Level 4: Intermediate Russian (equivalent to 4th–5th semesters)
Smorodinskaya and staff

For students with 120-179 hours* of prior formal classroom instruction in Russian. In this class students review the basic grammatical and syntactical structures of the Russian language and improve their mastery of this foundation of the language while acquiring an active vocabulary of approximately 1,700 words. Most students completing this course have intermediate mid or high speaking and writing abilities and intermediate high or advanced listening and reading skills. (4 Units)
Primary textbook: *V puti*, Prentice Hall

RU 302-303-304-305 Level 5: Advanced Intermediate Russian (equivalent to 5th–6th semesters) Parts and staff

For students with 180-249 hours* of prior formal classroom instruction in Russian. In this class students review the basic grammatical and syntactical structures of the Russian language and focus their attention on more challenging structures of the language such as participles, comparative forms, and verbs of motion. At the end of the summer most students in this class have an active vocabulary approaching 2,000 words and demonstrate advanced level listening and reading skills. Readings for the class include poetry, short stories, and a contemporary Russian novel, as well as newspaper articles. During half the summer program significant time is devoted to watching television news reports and reading news items from the periodic press. During the final 6 weeks of the summer program, students attend 4 additional lectures per week on 20th century Russian history. Most students completing the class have intermediate high or advanced level speaking and writing skills. (4 Units)
Primary textbooks: *Grammatika v kontekste*, McGraw-Hill and *On the Air*, Kendall/Hunt; novel to be determined.

RU 398-399-400-401 Level 6: Advanced Russian I (equivalent to 6th–7th semesters) Volskaia and staff

Students in this class generally have had at least 250 hours* of formal instruction in Russian, or fewer hours of formal instruction but a semester or more in residency in Russia. Students in this class already have a firm grasp of the basics of Russian morphology (declension, conjugation) and in this class they study some of the more challenging grammatical problems in Russian, such as participles, verbal adverbs, quantitative expressions (measurements and other numeric expressions) and verbs of motion. Students work hard on expanding their vocabulary

in this course, building up semantic fields in various topic areas such as health and illness, the city, and so forth. Students in the course watch Russian films, read short stories, poetry and newspaper articles, complete oral assignments including the preparation and delivery of short presentations. Students completing this class typically demonstrate advanced level oral proficiency: they are able to describe and narrate in paragraph-length discourse in all time frames; they have an active vocabulary of 2,250 words. They also demonstrate advanced level listening skills and advanced high or superior level reading skills. Students in this course are invited to audit a graduate level course on Russian history meeting in the afternoon. (4 Units)
Primary textbooks: *Focus on Russian*, Wiley & Sons; *Okno v mir russkoi rechi*, Herzen University Press; supplementary materials for reading, grammar, and film.

RU 402-403-404-405 Level 7: Advanced Russian II (equivalent to 7th-8th semesters) Shchepina and staff

Students in this class generally have had at least 300 hours* of formal instruction in Russian and may have spent a semester or longer in residency in Russia. In this class they tackle the more complicated grammatical and syntactical structures of the Russian language and significantly increase their vocabulary by studying Russian idioms and synonyms. The course focuses a good deal of attention on the development of students' lexical competence by acquainting them with prototypical models of word formation and derivation processes of contemporary standard Russian. Much of the class's work is devoted to the detailed analysis of the famous Russian film *Burnt by the Sun*, as well as the reading of poems, short stories, newspaper articles, and excerpts of longer prose works. Students give short presentations on the writers whose works they read. During the final 6 weeks of the summer program, students attend 4 additional lectures per

week on 20th century Russian history. Students completing this class typically demonstrate advanced level oral proficiency: they are able to describe and narrate in paragraph-length discourse in all time frames; they have an active vocabulary of 2,500 words. They also demonstrate advanced or superior level listening and reading skills. (4 Units)
Primary textbooks: *Comprehensive Russian Grammar*, Oxford; Collection of short stories and newspaper articles (course pack); supplementary material for video.

**These are generalizations. In all cases, there are students with unconventional language learning backgrounds (including some experience living in Russia with or without classroom training) whose needs are best met in one or another of these courses.*

GRADUATE COURSES

Six-Week Session

For detailed information about degree and non-degree graduate programs, refer to the section called *Graduate Programs*. (Note that schedules, courses, texts, and staffing are subject to change in all programs.)

I. Civilization

RU 511 Readings in the Contemporary Russian Press (cross listed with *Language and Linguistics*) Zhuravlyova

Students will read one to two articles from the contemporary Russian press for every class session. Articles selected will focus on a range of topics — political, social, cultural and economic. In class discussion we will analyze the stylistics of each assigned text. Students will take short quizzes once

a week on topics of grammar and syntax and will write their own newspaper articles on topics of interest, adapting the stylistic devices studied in the articles read for class. Students' grades will be based on the quizzes and a midterm and final essay, each of 500 words in length. (1 Unit)

RU 633 Religions of Russia Tendryakova

This course will expose students to the main religions represented in the territory of the former Russian Empire (familiarity with major world religions is expected), and the ethnic groups associated with these religions. The historical review describes the pagan cults and their modern traces, the medieval arrival of Christianity, the Russian Orthodox faith and its interactions with Islam, Buddhism, and local cults. The class covers the atheistic policy of the former USSR, old and new religions, and the current revival of religious life within the territory of the successor states of the USSR. Midterm and final (take home) exams. (1 Unit)

RU 637 Russian History Since 1917 Logunov

This course takes students through the sweep of Russian history from the revolution to the present day, with special emphasis paid to important issues and processes. Topics include: the Revolution, Civil War, NEP, Rise of Stalin and Stalinism, World War II and post-War Stalinist Russia, the Cold War, Khrushchev's Thaw, Brezhnev and Stagnation, Gorbachev and Perestroika, Ethnic Conflicts in the USSR, the Collapse of the USSR, the Chechen Wars, the Yeltsin Era and Putin's Russia. Readings to be assigned. In class: some lecture and some discussion each class session. Students will take two exams and weekly quizzes. (1 Unit)

RU 656 Women In Russian Cinema

Aksenova

Since the beginning of the history of Russian film, women directors have actively participated in the creation of the image of Russian cinema. This course is devoted to women filmmakers in Russian cinematography, from Esfir Shub, one of the first female directors and the author of the famous "The Fall of the Romanov Dynasty," to such internationally acclaimed contemporary directors as Larisa Shepitko, Dirana Asanova, and Kira Muratova. The course will also focus on women actors and women characters in Russian film and the transformation of the female image in Russian films from the heroines of Vera Kholodnaya (queen of the Russian silent screen), to their contemporary manifestations. (1 Unit)

RU 732 The Holy Fool in Russian Culture

Tendryakova

A very wide semantic meaning is associated with the "Holy Fool" in the Russian context. It is not limited to a "stupid person." Such a Fool is a marginal creature outside the social status and hierarchy. He is a character who can violate any behavioral norms. Attitudes toward the Fool combine both laughter and sacral awe. God or other higher forces speak through him. Russia has always had a variety of fools, from the country fair clown to the tsar's strange sage. Students in this course will study the Russian Holy Fool in its historical and cultural context. Midterm and final (take home) exams. (1 Unit)

RU 755 Russian Historical Psychology

Logunov

This course helps students understand the unique nature of Russian history, with attention to the problems of the human basis of history, research in the psychological atmosphere of historical eras, and an analysis of the nature of the psychological state of society. The course includes analysis of several important problems such as: the unique nature and characteristic traits of the Russian nation and national psychology (values systems, images, myths, legends, and stereotypes of national historical consciousness); the concepts of space and time in Russian cultural and historical tradition; the concepts of "masculine" and "feminine" in the Russian historical process; the system of superstitions in Russian history; the state of contemporary Russian society and trends in its development. In class: four lectures a week, one day of discussion. Readings to be assigned. Students will take two exams and weekly quizzes. (1 Unit)

II. Literature

RU 672 Akhmatova Vinitsky

This course will be focused on Anna Akhmatova's lyric poetry from 1907 to 1966 with an emphasis on three of her seven collections and two *poemas*, namely *Rosary* (1914), *The White Flock* (1917), *Anno Domini* (1922), *Requiem* (1935-40) and *Poem without a Hero* (1940-1966). These will be considered within the wider cultural and historical context of Russian Modernism (in literature, painting, theater, and music) and the First and Second World Wars, Civil War, Stalinism, etc. Discussion will focus on a close reading of Akhmatova's works, as well as literary and theoretical works by her fellow poets (Annensky, Gumilev, Mandelshtam, Kuzmin, and Khlebnikov). Assigned reading will also include excerpts from critical works by Zhirmunsky, Eikhenbaum, and Timenchik. Requirements: one short (one-page) essay per week, a midterm paper (5 pages), and a final exam. (1 Unit)

RU 762 Gogol's *Dead Souls*: The Author and His Text Vinitsky

This course will be devoted to a detailed analysis of Gogol's masterpiece *Dead Souls* (1841). The course will consist of three parts: (1) a cultural background of the *poema* (literary and historical context); (2) close reading of the work, with an emphasis on its narrative technique and the function of the Narrator; and (3) discussion of the fragments of the "second volume" of the *poema* with an attempt at reconstruction/resurrection of Gogol's unfinished project. The students will read 20-25 pages of Gogol's novel daily. Readings will also include Gogol's articles and letters devoted to the *poema*, as well as critical works by Merezhkovsky, Bakhtin, Shklovsky, Chizhevsky, Nabokov, and Mann (no more than 30 pages per week). Class will be conducted in the form of lecture and discussion, including student presentations. Written assignments will include one-page essays once a week, a midterm examination, and a final paper (5–7 pages). (1 Unit)

III. Language and Linguistics

RU 506 Advanced Grammar

Zhuravlyova

This course will focus on (1) the development of grammatically correct, expressive language, (2) the improvement of speech standards, and (3) overcoming specific difficulties encountered by advanced students, especially proper usage and building a sentence (word order, verbal aspects, verbs of motion, etc.). Exercises and assignments will be based on the lexico-grammatical and stylistic analysis of literary texts. (1 Unit)

RU 511 Readings in the Contemporary Russian Press (cross listed with *Civilization*)

Zhuravlyova

Students will read one to two articles from the contemporary Russian press for every class session. Articles selected will focus on a range of topics — political, social, cultural and economic. In class discussion we will analyze the stylistics of each assigned text. Students will take short quizzes once a week on topics of grammar and syntax and will write their own newspaper articles on topics of interest, adapting the stylistic devices studied in the articles read for class. Students' grades will be based on the quizzes and a midterm and final essay, each of 500 words in length. (1 Unit)

RU 514 Practical Phonetics Stepanova

Students in this course will review the fundamentals of the sound system of Russian, focusing on areas of special difficulty for learners whose native language is English. Among the topics of special concern: hard and soft consonants, sibilants, voiced and voiceless consonants, intonation and rhythmics in the context of simple, complex and compound sentences. Students will use a variety of written texts to practice pronunciation in class and in taped exercises for homework assignments. The grade for the course will be based on daily homework (preparation for class), written transcriptions, and 3 oral examinations. (1 Unit)

RU 606 Word Formation Zemskaya

Students in this class will become acquainted with word formation in all its richness - the means of creating new nouns and different kinds of expressions. Knowledge of the principles of word formation will help the non-native speaker not only to understand new words, but also to put together words for self-expression. Requirements include a range of exercises, assignments and riddles that

will help activate knowledge of Russian. Primary textbook will be Zemskaya, *Slovoobrazovanie kak deiatel'nost'* (1992). Students will be expected to read 10-15 pages per day and participate actively in class activities. There will be a midterm and final examination. (1 Unit)

RU 614 New Trends in Russian Zemskaya

The purpose of this course is to examine closely trends operative in Russian at the beginning of the 21st century. These trends depend on internal principles of the development of the language as well as socio-economic phenomena. They touch not only the structure of the language itself (lexicon, word formation, grammar, phonetics), but also the conditions under which it functions. In the course we will describe the most important trends: internationalization, jargonization, the growth of analitism, the increasing semantic value of colloquial forms of speech, the increasing breadth of variations of the norm, the increasing distinctions between male and female speech patterns, the influence of computerized texts on the language and certain other trends. The course grade is based on student homework (analysis of new texts of various genres), participation in class discussion and two exams (midterm and final). Reading: Zemskaya, *Russkii iazyk kontsa XX stoletiia (1985-1995)*; Kostomarov, *Iazykovoi vkus epokhi* (1994). (1 Unit)

Seminar Courses

RU 888 Independent Study Staff

This course consists of a thesis written in Russian, for which an advisor will be assigned, and is a requirement for M.A. candidates. The course can only be taken for the completion of the master's thesis and may be taken only once. (1 Unit)

DM 903 Research Paper Rifkin

This research paper is a requirement for D.M.L. candidates during their summer of application. (1 Unit)

HERITAGE SPEAKERS COURSE

Three-Week Session

RU 320 Russian for Russians Akishina

This course is designed for native speakers of Russian who have completed high school and who may have had only a partial education (two to four years) in Russia before emigrating. The class normally will meet two hours per day, five days per week, for a period of three weeks. Students focus, in part, on eliminating "Americanisms" and mistakes in speech and writing, and on expanding their lexicon. Students' work will be graded by means of quizzes, tests, and exams. (1 Unit)

THE SCHOOL IN RUSSIA

Middlebury established one of the first undergraduate study abroad programs in the Former Soviet Union at the Pushkin Institute in 1977. From September 1991, the Middlebury School in Russia for graduate and undergraduate programs was located at Moscow State University. In 1997 we added undergraduate programs at Voronezh and Yaroslavl State Universities, and an additional site at Irkutsk State University in 1998. In 2000, students in Moscow began attending classes at the Russian State University for the Humanities. All four sites offer one-semester or academic year options for undergraduates. The graduate program for M.A. candidates is offered only in Moscow for a semester or full academic year. The Director of the School in Russia supervises all aspects of the pro-

gram, while resident coordinators oversee the daily operation of the programs at the Russian host campuses.

Junior Program

For detailed information about our undergraduate programs at all four sites in Russia, please request the School in Russia bulletin from:

Office of Off-Campus Study
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 443-5745
schoolsabroad@middlebury.edu

Information and application forms are available at:
www.middlebury.edu/~msa

Graduate Program

All graduate students must complete a summer of study on the Vermont campus before going to Moscow for a semester or academic year.

Graduate students take three courses (three units of graduate credit) per semester, chosen from the offerings of the Russian State University for the Humanities. Numerical grades are converted to Middlebury's letter equivalents.

Housing

Middlebury is committed to maintaining a high living standard and a secure environment for its students. Students in Irkutsk, Moscow, and Yaroslavl are housed with host families, while students in Voronezh have the option to live in a dormitory or with a host family. Graduate students in Moscow are housed in a dormitory.

Travel and Extra-curricular Activities

Students participate in a variety of excursions and fieldtrips designed to introduce them to places of local and regional interest. Many of the local excursions complement the course work.

Students are encouraged to participate in extra-curricular activities organized by the university as well as private clubs and organizations. Previous participants have sung in choirs, played soccer, volleyball, and ice hockey, and taken ballroom dancing lessons. Academic year students have also participated in internships during the spring semester. Spring semester students have the option of doing an internship in the summer.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Russian School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

The tea salon during the summer of 2001.

THE Spanish SCHOOL

The Language Schools
MIDDLEBURY COLLEGE

Summer 2002
Academic Year 2002–2003

The Spanish School

MIDDLEBURY COLLEGE
MIDDLEBURY, VERMONT 05753
(802) 443-5510
Fax: (802) 443-2075
e-mail: languages@middlebury.edu
web: www.middlebury.edu/~ls

Summer 2002

Seven-Week Session
June 28–August 16
Total: $4,996
(Tuition: $3,183; Board $1,293; Room $520)

Six-Week Graduate Session
July 1–August 16
Total: $4,927
(Tuition: $3,229; Board $1,212; Room $486)

Academic Year 2002-03

The School in Spain

Graduate Program
Tuition: Full year — $12,235
Junior Year Program
Tuition: Full year — $12,540; Semester - $6,750

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The Program for 2002

Bienvenidos a la sesión de verano del 2002 de la Escuela Española.

Ha sido este un año marcado por dos acontecimientos que apuntan a la vez al pasado y al futuro de la Escuela Española. Me refiero a la celebración de un importante aniversario, y al nombramiento de una nueva directora.

El aniversario, el número cincuenta, es el de nuestra escuela en Madrid y para celebrarlo, la directora del programa en España, Kim Griffin, organizó una serie de muy lucidos festejos que tendrán una contrapartida de este lado del océano más tarde en el año. Y hay mucho que celebrar, como bien saben los cientos de estudiantes que escogieron la opción de ir a Madrid para terminar sus estudios graduados en la capital de España. Los cursos subgraduados fueron organizados poco después, y a partir de entonces el programa ha florecido en todos los sentidos. Es una historia extraordinaria, que de no estar limitado por el espacio
de que dispongo, valdría la pena repasar. Baste dejar constancia de que el programa no se duerme en sus laureles, sino que crece y se diversifica a partir de esa historia, y se dirige a nuevas metas por viejos y nuevos derroteros.

El segundo acontecimiento a celebrar es el nombramiento de la profesora Susan Carvalho, de la Universidad de Kentucky, como directora de la Escuela Española. La profesora Carvalho ha sido Jefa interina del departamento de Español de su universidad en varias ocasiones, así como directora de los estudios graduados, subgraduados, y del programa de lenguas. También ha dirigido la muy famosa Kentucky Foreign Language Conference. Se especializa en literatura hispanoamericana con particular interés en Gabriel García Márquez e Isabel Allende. La profesora Carvalho estará con nosotros este verano enseñando un curso, visitando clases, hablando con estudiantes y profesores. Le damos una muy calurosa bienvenida.

Damos también la bienvenida a una nueva escuela, que con su fundación hace realidad un sueño de muchos, y de muchos años. En el verano de 2003,

la Escuela Portuguesa comenzará su vida independiente. La por tanto tiempo anticipada presencia de esa escuela hermana es motivo de orgullo para la Escuela Española, porque hace ya varios años, y bajo la dirección del Prof. Eduardo Camacho, la Escuela echó a andar un programa de portugués que atrajo a muchos estudiantes y a un grupo de profesores de gran prestigio. Ahora esa semilla da su fruto, y este verano se encontrará entre nosotros Carmen Chaves Tesser, profesora de la Universidad de Georgia y antigua presidenta de la American Association of Teachers of Spanish and Portuguese, quien asumirá la dirección de la Escuela Portuguesa.

Este verano, a no dudarlo, celebramos continuidad y transición, con la mirada hacia el futuro firmemente anclada en una sólida historia de extraordinarios logros que hay que agradecer a muchos, pero sobre todos a nuestros estudiantes, que con su entusiasmo y su trabajo han hecho y continúan haciendo de la Escuela Española una fuente de orgullo y de satisfacción para todos los que tenemos que ver con ella. ¡Hasta pronto!

Roberto Véguez
Director Interino

Spanish At Middlebury

The Spanish School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in Spain has programs designed for undergraduates wishing to spend their junior year in Madrid and for graduates who complete their M.A. degree with an academic year in Madrid.

Graduate Degrees

Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written Spanish. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in Spanish, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Madrid. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in Spanish is a prerequisite for entrance to the program as well as graduate level in the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; three graduate courses in a second language (French, German, Italian, or Russian); a comprehensive examination in Spanish; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the Office of the Dean of Language Schools and Schools Abroad at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 443-5508.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-300) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The validity of a degree, which certifies a level of achievement, does not expire. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree (first language) may request permission from the Director of Academic Records to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury (three units). Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Spanish in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the Director of the Spanish School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are $1,175 (tuition $695; room and board $480).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer accompanies admissions materials published by the Language Schools each year.

The Betty Jones (M.A. '86) Language Schools Financial Aid Fund was established in 1999 as part of the Bicentennial Campaign. Income from the fund provides financial aid to students attending the Language Schools.

Enrollment

Upon acceptance, all students must pay a $200 non-refundable enrollment deposit to be applied to the tuition charges.

All students, during the summer and abroad, must pay full tuition even if they carry less than the full load of courses. Permission to register for a fourth unit of credit during the summer session must be requested, in writing, from the Coordinator of the Spanish School before the beginning of the session. Only students who need a fourth course in order to graduate at the end of the session will be granted permission. The extra course fee for the six-week session is $1,065.

Application and Admission

Application materials for the 2003 summer session and the 2003–2004 academic year abroad will be available in the fall of 2002 from:

The Spanish School
Sunderland Language Center
Middlebury College
Middlebury, VT 05753
802-443-5510
languages@middlebury.edu
www.middlebury.edu/~ls

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College. Students must be high school graduates.

Administration, Faculty, and Staff

Acting Director: Roberto Véguez, Ph.D., University of Wisconsin at Madison. Professor Véguez has been teaching at Middlebury College since 1972. He has served as director of the Language Schools, acting vice-president for languages, and acting director of the Spanish School. He is currently chair of the Spanish Department, and holder of the William R. Kenan, Jr. Chair in Spanish.

Director Designate: Susan Carvalho, Ph.D., University of Virginia. Dr. Carvalho is Associate Professor of Spanish American Literature at the University of Kentucky. Professor Carvalho's research has focused on the works of Isabel Allende and Gabriel García Márquez. She is at work on a book-length "Comprehensive Guide to the Journalism of García Márquez." Professor Carvalho served as Director of Graduate Studies for five years and her classroom teaching has earned her the Alumni Association Great Teacher Award for 1997. She was also recently nominated as Advisor of the Year (2000), and has just received the William Stugill Award for Outstanding Contributions to Graduate Education. She has served as Acting Chair of the Department for several semesters and is scheduled to serve again in that capacity in 2002-03. She also directs the prestigious Kentucky Foreign Language Conference.

Assistant Director: Antonio Carreño, from Spain, received his Ph.D. from Yale University and taught at Yale, Columbia, and the University of Illinois before moving to Brown University where he holds the W. Duncan MacMillan Family Professorship in the Humanities. A specialist in 16th-and 17th-century Spanish Literature with an emphasis on Golden Age Poetry and the *comedia*, Professor Carreño has published extensively in this field and on contemporary Spanish poetry: *La dialéctica de la identidad en la poesía contemporánea*, *El romancero lírico de Lope de Vega*, as well as editions of many Golden Age works and over eighty essays. Professor Carreño has received numerous fellowships (Guggenheim, Fulbright, National Endowment for the Humanities, American Council of Learned Societies, American Philosophical Society), as well as awards and recognitions: The Ramón Menéndez Pidal Prize by the Spanish Royal Academy and the *Encomienda de la Orden Isabel la Católica*, which was conferred in 1998 by the King of Spain. Professor Carreño has served as President of the International Association of Galician Studies, and as Treasurer and Vice-President of the International Association of Hispanists. He has been chairman of the Department of Hispanic Studies at Brown for six consecutive years.

Assistant Director: Judith Liskin-Gasparro, from the United States, received her Ph.D. from the University of Texas at Austin. She worked as a test development specialist at Educational Testing Service and as a Lecturer in Spanish and Special Programs Assistant at Middlebury College before moving to the University of Iowa, where she is an Associate Professor of Spanish and Director of the General Education Program in the Department of Spanish and Portuguese. She is also the Co-Director of FLARE (Foreign Language Acquisition Research and Education), an interdisciplinary program that offers a doctorate in Second Language Acquisition. Professor Liskin-Gasparro is the author of manuals and articles on oral proficiency testing, language curriculum and program development, and second language acquisition. Her recent work focuses on the relationships between SLA, language teaching, and educational policy. She is the co-author of *The Communicative Classroom*, a book on classroom communication for teachers of Spanish. Professor Liskin-Gasparro is the Associate Editor for Reviews of the *Modern Language Journal* and a member of the committee that is developing the first national assessment in foreign languages under the auspices of the National Assessment of Educational Progress. In 1999 she was the recipient of ACTFL's Florence Steiner Award for Excellence in Foreign Language Education, and in 2001 she was named a Dean's Scholar at the University of Iowa.

Faculty

Ligia S. Aldana received her Ph.D. from the University of Miami in Florida where she currently teaches Spanish. She has published several articles and has presented papers at conferences in the United States as well as in Colombia and in the Bahamas.

Sonia Almazán del Olmo received her *licenciatura* and her doctorate from the University of Havana, where she is now professor and chair of the Department of Literary Studies of the Facultad de Artes y Letras. She has been "rectora" of the Instituto Superior de Arte and Associate Director of the Escuela de Letras y de Arte of the Facultad de Humanidades. Professor Almazán has done extensive

research on Cuban and Caribbean literature, and is a specialist on the topic of migrations in Caribbean literature.

Milvet Alonso, from Mexico, received her *licenciatura* in Modern Languages from the Universidad Autónoma de Querétaro and the M.A. in Hispanic Literature from Western Michigan University. She has taught Spanish grammar, conversation, and Mexican and Latin American culture at both institutions. Currently, she is a doctoral student in Latin America literature at the University of California, Riverside.

Roberto Ampuero, from Chile, received his *licenciatura* from the University of Havana, and is a doctoral student in Latin American literature at the University of Iowa, where he is also a Fellow of the International Writing Program. He is the author of six novels, one collection of short stories, and the TV serial "Brigada Escorpión," which aired on the Televisión Nacional de Chile from 1996 to 1997. He is currently a Sunday columnist for the newspaper *La Tercera* of Santiago de Chile. He has received several awards, among them the Premio de Novela de El Mercurio (1993).

Malena Barreiro Armstrong, from Argentina, holds an M.A. and a Doctor of Modern Languages degree (in Spanish and German) from Middlebury College. Between 1982 and 1996, she taught courses in Spanish literature and culture at various campuses of the University of Maryland in Germany. Professor Armstrong currently teaches civilization and culture at the Advanced Technical College (Fachhochschule) and is Professor of Spanish and Latin American Literature at the Cervantes Institute in Munich. Her publications include articles on linguistics and literary criticism, as well as several poems and short stories that have been published in literary magazines and anthologies in Argentina, Germany, and the U.S. Professor Armstrong's story, *El retrato*, won first prize at the XIII Certamen de Literatura en Lengua Castellana in Hamburg, 1993. Her story, *Muy señores míos*, won first prize at the XXV Anniversary of the Tertulia Literaria in Hamburg, 2001. Recent books include *Puente de luz*, a collection of poetry; *Eros el agridulce*, a collection of short stories; and *Las piedras callan*, a novel.

Teresa Bordón, from Barcelona, Spain, earned her Ph.D. from the Universidad Autónoma de Madrid (UAM). She is currently Profesora Titular de Lengua Española, Escuela Universitaria de Formación del Profesorado de la UAM, where she teaches Spanish language courses and language methodology. Professor Bordón has taught in a variety of

American university programs in Spain. She is the author of *Al habla* and *Al teléfono*, books on teaching Spanish as a second language.

Carlos Cabrera earned his Ph.D. at the Universidad de Salamanca, where he received the distinguished *Premio Extraordinario de Doctorado*. He currently serves as Professor on the Faculty of Philology, Assistant Director of the Department of Spanish, and Academic Advisor for AIFS (American Institute for Foreign Study) in Salamanca. Professor Cabrera has served on review committees for the D.E.L.E. in Tokyo; he has collaborated on tests and materials for Spanish as a second language, and he has taught in a variety of programs —MAT in Spanish, North American, and European University programs, and for teachers and graduate students specializing in Spanish. In addition to a variety of articles on the history of Spanish and Spanish grammar, Dr. Cabrera is the author of an edition of *Observaciones críticas sobre la excelencia de la lengua castellana* by A. de Capmany. He is currently working on a history of Spanish orthography.

Rafael Castillo, from Bilbao, Spain, studied music and received highest honors at the Conservatorio Superior de Música Juan Crisóstomo de Arriaga. He also studied classical languages and philosophy at the Universidad Complutense of Madrid, and with a Fulbright Scholarship earned his Ph.D. in Linguistics and Literature from the University of Illinois. Professor Castillo has taught at the University of Illinois, University of California at Berkeley, Boston University, the Universidad Carlos III, Madrid, and Middlebury College in Madrid. He has served for many years as the Music Director of the Zarzuela and the Choir in the Spanish School. Professor Castillo has published a two-volume study of the Mexican poet Francisco de Icaza, as well as numerous articles on poetry, linguistics, and rhetoric.

Jaime Concha, from Chile, received his *licenciatura* in Literature and Philosophy at la Universidad de Concepción, and later taught there. After pursuing graduate studies in France, and teaching both in France and the University of Washington, Professor Concha established himself at the University of California at San Diego. He received a Guggenheim Fellowship for 1978–79 and he was a member of the Board of Governors of the Humanities Research Institute. Professor Concha is the author of numerous works on Chilean and Latin American Poetry and on Colonial authors and ideas. He has published eight books and almost one hundred articles and essays, including monographic studies on Neruda, Darío, and Huidobro.

María Noemí Domínguez García, from Spain, received her *licenciatura* and her doctorate from the University of Salamanca, where she now teaches in the Facultad de Filología. She is the author of many articles on linguistic topics and of the book *El lenguaje jurídico-político: La Constitución española de 1978*. She is the co-editor of *Comunicaciones del III Congreso de Lingüística General* and of an issue of *Interlingüística*.

Isabel Estrada, from Spain, received her *licenciatura* from the University of Seville, completed her M.A. at the University of Michigan, Ann Arbor, and her Ph.D. at Columbia University. She has published several articles on 20th-century Spanish literature, film, representations of masculinity, Generation X, Juan Benet, and Spanish Civil War. She currently teaches at Middlebury College.

Alla Fil, from Russia, completed three years of her undergraduate work in Teaching Education and English Philology in her native country before coming to Middlebury College, where she obtained her Bachelor's degree in Spanish. She obtained her M.S. degree from Georgetown University, and is completing her Ph.D. dissertation on current reading and traveling practices in Spain through literary texts and case studies. She is currently teaching at New York University.

Sharon Wilson Foerster has recently retired from her position as Coordinator of Lower Division courses at the University of Texas at Austin, where she directed the first- and second-year Spanish language program and trained graduate assistant instructors. She received her Ph.D. in Intercultural Communications from the University of Texas in 1981. Before joining the faculty at the University of Texas, she was the director of the Center for Cross-Cultural Study in Seville, Spain for four years. She continues her involvement in the study abroad field through her work as director of the Spanish Teaching Institute and academic advisor for Academic Programs International. She is also the co-author of *Supplementary Materials to Accompany Puntos de partida*, *Metas comunicativas para maestros*, *Metas comunicativas para negocios*, and *En viaggio: Moving Towards Fluency in Italian*.

Carmen Gregori Signes, from Valencia, Spain, received her *licenciatura* and her doctorate in English Philology from the Universitat de València, where she now teaches linguistics. She has been a visiting scholar in Nottingham University and Birmingham University in the United Kingdom, and the University of Iowa. Her abiding research interest lies in the interface between linguistics and media

studies, in particular the study of natural conversation and media talk both in Spanish and in English. She is the author of the book, *A Genre-Based Approach to Daytime Talk on Television*, chapters in anthologies, and several articles.

Luis M. González, from Spain, has completed a Ph.D. in Spanish language and literature at the Universidad de Alcalá de Henares, where he also earned the M.A. He studied as an exchange student in the Latin American literature program at the University of Maryland, and is currently pursuing a second Ph.D. (in Spanish Film Studies) at Georgetown University, where he also teaches Spanish language and literature. Among Professor González's publications is the book *La escena madrileña durante la II República (1931-1939)*.

María Luz Gutiérrez Araus, from Spain, received her Ph.D. in Hispanic Philology at the Universidad Complutense, Madrid, Spain. She is a Professor of Spanish grammar and Director of the Department of Spanish Language and General Linguistics at the Universidad Nacional de Educación a Distancia, in Madrid, and also serves as Vice-President of the Asociación para la enseñanza del español como lengua extranjera (ASELE). She has published books and articles on Spanish syntax, the history of Spanish grammar, phonetics, and the teaching of Spanish as a second language. Among her works are *Estructuras sintácticas del español actual*, *Lengua española* (co-author), and *Manual de estilo* (co-author). Her latest publication is *Formas temporales del pasado en indicativo* (Madrid, 1995).

Elizabeth Guzmán, from Chile, received her *licenciatura* at the University of Santiago, and is finishing her Ph.D. in Applied Linguistics at the University of Pittsburgh. She has taught at several universities in the U.S., most recently at Yale, where she was Undergraduate Student Advisor and Director of the Elementary Language Program. Since 1999 she has been on the faculty at the College of St. Benedict, St. John's University in Minnesota. She is the co-author of the first-year textbook *Mosaicos* and of a forthcoming second-year textbook, *Identidades*.

Isabel C. Livosky, from Argentina, received her Ph.D. from New York University. Twice a Woodrow Wilson Fellow, she is Professor of the Department of Modern Languages at Knox College, where she has received recognition for her teaching through an award for excellence. In addition to writing articles and editing some of Gracián's works, "Critical Introduction to *El Héroe*, *El Discreto*, *El Criticón* by Baltasar Gracián," and "On Power, Image, and Gracián's Prototype," she edited two volumes of the series

The Analysis of Hispanic Texts: Current Trends in Methodology. Presently, she is working on issues of marginality in 16th- and 17th-century Spanish literature.

Juan Maldonado Gago, from Spain, earned his Ph.D. at the Universidad Complutense, Madrid, where he currently serves as Professor on the Faculty of Political Science. Professor Maldonado was awarded a fellowship at the University of Toronto, and he has taught in a variety of U.S. university programs such as Boston University and Duke University in Spain. His main topics of research and publication focus on political systems and their impact on multiculturalism, nationalism, and federalism as well as contemporary political theory. Professor Maldonado also directs doctoral students at both the Universidad Complutense, Madrid, and the Universidad Iberoamericana, in Mexico.

José G. Moreno de Alba received his doctorate in Hispanic Linguistics from the Universidad Nacional Autónoma de México. Professor Moreno de Alba served as Director of Mexico's National Library and holds a permanent scholar-in-resident position at the Instituto de Investigaciones Filológicas (UNAM) and as professor in the Facultad de Filosofia y Letras of UNAM. He is a member of the Board of Directors of El Colegio de México, and has lectured in the former Soviet Union, Germany, and many countries of North and South America. Professor Moreno has written over one hundred articles on linguistic topics most of them published in scientific journals. Among Professor Moreno's works are: *Valores de las formas verbales de México*, *El español en América*, *Minucias del lenguaje*, *Diferencias léxicas entre España y América*, *La pronunciación del español en México*, *La prefijación en el español mexicano*, *Nuevas minucias del lenguaje*, *El lenguaje de México*. In 1998 Professor Moreno de Alba received the *Gran Cruz* of the *Orden Civil Alfonso X el Sabio*.

Arturo Noyola teaches in the Facultad de Filosofia y Letras of the Universidad Nacional Autónoma de México. He is an historian of Mexican art, and his collection of slides is at the Centro de Enseñanza para Extranjeros at UNAM, which is part of the Fulbright program. He has lectured extensively on Mexican art in the Americas, Europe, Africa, and Asia. His publications include *Memoria del mundo: El fondo reservado de la Biblioteca Nacional de México*; *Morir entre la escarcha: Sobre Manuel José Othón*, and about fifty articles on literature, the visual arts, history, music, and architecture. He edited the record, *A la milagrosa escuela*, which re-introduced the work of Ignacio Jerusalén y Stella, an XVIII century Mexican composer, to modern audiences.

Gayle Roof Nunley, from the United States, received her Ph.D. from Princeton University and holds an M.A. from Middlebury College and a B.A. from Dartmouth College. Currently, an Associate Professor of Spanish at the University of Vermont, Professor Nunley teaches courses on 19th- and 20th-century Spanish literature, Women's Studies, and advanced language. Her research focuses on Spanish avant-garde literature and film, and on forms of historical and autobiographical narration. She is the author of a book on travel literature in 19th-century Spain, and is currently working on representations of foreign cultures in Galdós' historical novels. Dr. Nunley is also an ACTFL-certified oral proficiency tester.

Eva Núnez-Méndez, from Spain, received her Ph.D. in Spanish Linguistics from the Universidad de Salamanca. She has taught beginning and advanced level courses, including teacher preparation in foreign languages, at various universities, including the University of Houston, Texas, the University of Ireland, Galway, and the University of Portsmouth, England. At present, Dr. Núnez-Méndez is Assistant Professor of Spanish at Hope College in Michigan. Her fields of research focus mainly on teaching Spanish as a second language, teacher preparation, history of Spanish grammar, and theoretical syntax. She is currently working on an introductory book to Spanish linguistics. Her publications include articles and reviews on applied linguistic issues.

Lucía Osa-Melero, from Spain, received her *licenciatura* from the Universitat de València in English Philology. She has completed the M.A. in Foreign Language Education at the University of Iowa and is nearing completion of the M.A.T. in Spanish at the same institution. She currently teaches beginning Spanish and has served as a course coordinator and master teacher. She is a 2001–02 recipient of the University of Iowa Outstanding Teaching Assistant Award.

Álvaro Paricio Latosa, from Spain, received his doctorate from the Faculty of Fine Arts at the Universidad Complutense, Madrid, where he currently teaches. He has been the director of the University's Department of Drawing I, and founded its Cabinet of Engravings. He has had ten individual exhibits, both in Spain and abroad, and has been a participant in forty others; he has received eight medals and prizes. His works are owned by several museums of contemporary art, as well as by private and institutional collections. He has been a member of several juries for national arts competitions.

Jorge Plata, from Bogotá, Colombia, graduated from the Universidad of the Andes, where he began his theater career in 1966. He is a Professor of Literature and Theater at several universities in Bogotá and a founding member of the *Teatro Libre de Bogotá* (1973), where he has served as actor, director, and dramatist. Professor Plata has recently written verse translations into Spanish of *King Lear* and *Macbeth*, and is the author of *Episodios comuneros*, a play for street theater, and a dramatic piece, *Un muro en el jardín* (debut Paris, 1987).

José Manuel Polo de Bernabé received his education in France, Spain, and the United States, where he earned his Ph.D. from Cornell University. He has taught at Cornell, SUNY-Albany, and the University of North Carolina at Chapel Hill, where he is currently professor of Spanish and comparative literature. He has published one book, *Poesía y conciencia: estudio de la obra de Jorge Guillén*, and has two more forthcoming, *Mimesis y teatralidad en el teatro español contemporáneo*, and *Theory of Spanish Autobiography*. He has also published numerous essays on 19th- and 20th-century Spanish literature and literary theory.

Liliana Puppi-Redfern, from Peru, holds the M.A. in International Affairs and Latin American Studies from the University of Pittsburgh and the J.D. from Pontificia Universidad Católica del Perú. Since 1992, her teaching appointments have included the University of Michigan (1992–1995), the Spanish School at Middlebury College (1995–2001), and the University of Miami, where she is currently a Lecturer in Spanish and Assistant Coordinator of Elementary Spanish. Dr. Puppi-Redfern specializes in Latin American culture and contemporary society, and has been teaching Spanish to native speakers since 1997. She has been trained as a tester in the ACTFL Oral Proficiency Interview.

Agustín Reyes-Torres, from Spain, is a teacher of English literature at Caxton College, a British school in Valencia. He is currently a doctoral candidate in English Philology at the Universitat de València. He also holds the M.A. in Comparative Literature from the University of Iowa, where he concentrated on Chicano literature. He has taught Spanish at the Concordia Language Villages and the University of Iowa, where he was a course coordinator and master teacher. He was a 2000-2001 recipient of the University's Outstanding Teaching Assistant Award.

Patrocinio (José Luis) Ríos Sánchez, from Narros del Castillo, Ávila, Spain, received his Ph.D. in Romance Philology from the Universidad Complutense, Madrid. Professor Ríos teaches in the Middlebury program and other institutes in Madrid. He has published a variety of research works: *Lutero y los protestantes en la literatura española desde 1868* and *El reformador Unamuno y los protestantes españoles*, as well as articles on Galdós, Clarín, Pío Baroja, Jorge Guillén, and Blas de Otero, among others. Professor Ríos Sánchez also published an edition of the play *Lutero*, by R. López Aranda.

Donna M. Rogers received her Ph.D. in Hispanic Languages and Literatures from the University of Toronto and is Associate Professor in the Department of Spanish at Middlebury College. From 1986 to 1998 she taught at the Pennsylvania State University. Professor Rogers specializes in Spanish and Catalan philology and is the author of "The Evolution of Spanish Sounds" software, which received the EDUCOM 1991 Distinguished Software Award. She has edited several treatises of Francesc Eiximenis', *Dotzè del Crestià*, is co-author of an edition and study of *La Historia de la donzella Teodor* (2000), and is currently editing and translating another Eiximenis text, *Regiment de la cosa pública*.

Carmen Roiz, from La Coruña, Spain, began her music studies at the Conservatorio Superior de Música of La Coruña where she also studied classical ballet and Spanish dance. Professor Roiz graduated from the Real Conservatorio Superior de Música, having studied with Antonio Barrera and Mercedes Goicoa, and she continued her musical training in Buenos Aires, Argentina, and São Paulo, Brazil. She has taught music and voice in a variety of school settings, most recently in the Conservatorio Municipal of Madrid. Professor Roiz also directs the Cultural Program of the Filmoteca of the Ministry of Foreign Affairs, where she is in charge of film and video. Her own works include lessons on intonation, two pieces for piano, and a "Blues" piece for piano and flute.

Esperanza Román-Mendoza, from Spain, earned a *licenciatura* and an M.A. in German Philology from the Universidad Complutense, Madrid, and her Ph.D. in Spanish and General Linguistics from the Universidad Nacional de Educación a Distancia. Professor Román-Mendoza has published many articles and book chapters; a textbook for the intermediate level, *Primer plano*, of which she is a co-author, will soon appear in Spain. She is currently Assistant Professor of Spanish at George Mason University.

Joaquín Roses, from Spain, received his Ph.D. from Brown University, and his *licenciatura* from the Unversidad de Córdoba, Spain, where he is now a professor. He is a specialist in the poetry of Góngora, and has published a book on the subject, *La recepción crítica de las Soledades en el siglo XVII* (1994). He has also authored two catalogs: *García Lorca: letra y dibujo de una vida* and *Invocaciones: Retratos de poetas y escritores por Joaquín Vàquero Turcios*. His bibliography includes more than thirty articles on the literature of Spain and Spanish America.

María Lourdes Sabé Colom, from Spain, received her Magisterio en Ciencias Sociales degree from the Escuela Universitaria in Barcelona and her M.A. in Spanish and Spanish American Literature from Southern Connecticut State University. She is now completing a Doctor of Modern Languages in Spanish and French at Middlebury College. She is currently a Senior Lector and the Co-Director of the Elementary Spanish program at Yale University.

Samuel G. Saldívar, from Mexico, is professor of Spanish and Director of Instruction in the Department of Foreign Languages at the United States Military Academy at West Point, New York. He earned his M.A. in Foreign Language Education at Florida State University, and his Ph.D. in Latin American Literature at New York University. He has published a book, *Evolución del personaje femenino en la novela mexicana*, and is currently co-authoring a textbook on Latin American culture and civilization, and translating an historical novel on Simón Bolívar.

Jacobo Sefamí, from Mexico, received his *licenciatura* from the Universidad Nacional Autónoma de México, and his Ph.D. from the University of Texas at Austin. He is currently Associate Professor of Spanish at the University of California, Irvine. He is also Associate Editor *of Mexican Studies/Estudios Mexicanos*, and contributing editor on Mexican poetry to the *Handbook of Latin American Studies*. Professor Sefamí has published mostly on Latin American Poetry. His books include *El destierro apacible y otros ensayos* (1987); *Contemporary Spanish American Poets: A Bibliography of Primary and Secondary Sources* (1992); *El espejo trizado: la poesía de Gonzalo de Rojas* (1992); *De la imaginación poética: Conversaciones con Gonzalo Rojas, Olga Orozco, Alvaro Mutis y José Kozer* (1996). His compilation of critical essays on Cuban poet José Kozer is scheduled to appear soon. His novel, *El libro de los enlutados*, is currently being considered for publication.

Sally Stokes Sefamí received her B.A. in Latin American Studies from the University of California at Berkeley, and her M.A. in Spanish Linguistics from the University of Texas at Austin. She has taught at Barnard College, New York University, and the University of California, Irvine. Her experience also includes teaching at various community colleges and adult education programs. She is certified by ACTFL as an Oral Proficiency Tester and has authored a beginning reader on Latin American and Spanish food history and cuisine. Currently she is a teacher at University High School in Irvine.

Féliz Ulloa, (h), from El Salvador, earned law degrees from the Universidad Complutense, Madrid, and from the Universidad de El Salvador. He completed his post-graduate studies at the Institut International d'Administration Publique in Paris, and at the Hubert H. Humphrey Institute of Public Affairs at the University of Minnesota. From 1994 top 1999 Professor Ulloa served as Magistrate of the Supreme Electoral Tribunal. He has taught at the Universidad de El Salvador and at the Universidad Centroamericana "José Simeón Cañas" in El Salvador. Professor Ulloa has also served as President of the Institute of Law of El Salvador, as well as a member of several projects of OAS, IFES, Carter Center, and NDI providing oversight for electoral bodies, political parties, and civic society organizations. Currently he is the Field Director for an NDI project in civic education in Haiti. Professor Ulloa's publication include *Política, Estado y sociedad, Pensamiento democrático, El régimen financiero de los partidos políticos en El Salvador*, and *El rol de los partidos políticos en la institucionalidad centroamericana*.

Ana María Wiseman, from Buenos Aires, Argentina, received her degree in Translation from the State University of Antwerp, Belgium, in Dutch, English, Spanish, and French. She earned a Doctor of Modern Languages (in Spanish and French) from Middlebury College in 1996. At present, Professor Wiseman is Assistant Dean, Associate Professor of Foreign Languages, and Director of Programs Abroad at Wofford College at Spartanburg, South Carolina. Dr. Wiseman's teaching experience in both Spanish and French includes courses in language, literature, theater, film, translation, and interpretation. Her professional activities reflect her interest in educational technology, and include papers and workshops on the instructional use of film and video. She recently received the Institute for the International Education of Students (IES) Professional Development Award for her work in the field of study abroad.

Protase E. Woodford, from the United States, received his B.A. and M.A. degrees from Montclair State University. He retired from the Educational Testing Service after 25 years as Director of Test Development, Director of Language Programs, Director of International Testing Programs, and Head of the Puerto Rico Office. In 1988 he was appointed Distinguished Linguist at the U.S. Naval Academy in Annapolis. He is the author of over two dozen Spanish and ESL textbooks for schools and colleges. He has served as a consultant to the College Board, the American Council on the Teaching of Foreign Languages (ACTFL), the U.S. Agency for International Development, the United Nations Secretariat, UNESCO, the Organization of American States, the World Bank, and many ministries of education in Asia, Latin America, and the Middle East. He collaborated in the creation of a national center for educational evaluation in Egypt (1990-94) and helped establish national testing systems in Central and South America (1994-96). Most recently he co-chaired the National Advisory Council on Standards in Foreign Language Education and the National Assessment Foreign Language Steering Committee, and is currently serving on the committee that is developing the first national assessment in foreign languages under the auspices of the National Assessment of Educational Progress.

Administrative Staff

Audrey A. LaRock, Spanish School Coordinator
Malena Barreiro Armstrong, Coordinator of Co-Curricular Activities
Francisco Galarraga SanJuan, Musician-in-Residence
Lena I. Santillana, Assistant to the Director of the School in Spain
Rachel D. Dziallo, Bilingual Assistant
Javier Fernández Riveiro, Theater/Bilingual Assistant
Carlos González Sancho, Bilingual Assistant
Tracy H. McIntyre, Bilingual Assistant

Schedules, texts, and staffing are subject to change.

Intensive Language Courses

Seven-Week Session

Daily activities normally include four hours of classroom instruction plus additional work in the language and computer laboratories. Each level is an integrated program and students must take all parts for a total of three undergraduate units.

Level 100

Alonso, Gregori Signes, Osa-Melero, Woodford (coordinator)

101 Beginning Grammar Alonso, Woodford

This course is designed to build on and expand control of basic grammatical structures by interweaving vocabulary and functions into meaningful and authentic activities that emphasize all four language skills: understanding the spoken language, speaking, reading, and writing. Cultural knowledge and understandings that will enhance a deeper understanding of the culture of Spanish-speaking peoples will be integrated into the course content. (1 unit)

102 Beginning Conversation
Gregori Signes, Osa-Melero

This course is designed to develop oral communication skills by systematically engaging in speaking activities about everyday topics such as family life, daily routine, and leisure time; as well as interactions like making travel arrangements, ordering meals, and making purchases. Communicative strategies intended to facilitate communication with native speakers will be presented and practiced in a variety of meaningful and real-world situations. (1 unit)

103 Beginning Writing Gregori Signes, Osa-Melero

This course is designed to develop writing skills through a process approach that includes strategies and techniques such as composing, revising, paraphrasing, editing, and using a bilingual dictionary. Students will produce writing of various kinds, such as messages, descriptions, comparisons, and brief narratives that integrate the content areas, tasks, and structures from the other courses in the program. (.5 unit)

104 Beginning Reading and Culture Alonso, Woodford

This course is designed to develop reading strategies by providing abundant opportunities to read a variety of authentic text types, such as newspapers and magazine

articles, realia, and brief literary selections. In addition to expanding the vocabulary base, the topics presented will serve as a springboard for listening, speaking, and writing activities. The information presented in the readings will increase cultural proficiency and knowledge. (.5 unit)
Required texts: Marinelli & Mujica Laughlin, *Puentes: Spanish for Intensive and High-beginner Courses* (with audio CD), 3rd ed. (Boston: Heinle & Heinle, 2002), Marinelli & Mujica Laughlin, *Puentes* Workbook/Lab Manual + Labio Audio CD Pkg., 3rd ed. (Boston: Heinle & Heinle, 2002).
Recommended texts: *Diccionario Oxford Compacto Español-Inglés Inglés-Español* (paperback); Levenson & Eggly, *Gramática española para estudiantes de inglés* (Ann Arbor, MI: The Olivia and Hill Press, 1993).

Level 200

Aldana, Ampuero, Fil, Foerster (coordinator), González, Guzmán, Reyes-Torres, Sabé, S. Sefamí

201 Intermediate Grammar

Aldana, Foerster, Reyes-Torres, Sabé

This course is designed to offer an overview of first-year grammar while also introducing the student to the study and use of more complex structures and vocabulary. Grammar explanations will be accompanied by extensive contextualized oral and written practice to provide immediate reinforcement of new structures. Contextualized and communicative activities will enable students to expand their skills and maximize their linguistic competence through a creative use of the language. (1 unit)
Required texts: Foerster, Lambright, & Alfonso-Pinto, *Punto y aparte* (New York: McGraw-Hill, 1999); Foerster, Lambright, & Alfonso-Pinto, *Punto y aparte Workbook/Lab Manual* (New York: McGraw-Hill, 1999).

202 Intermediate Conversation

Fil, Foerster, Guzmán, Reyes-Torres

The course is geared toward the development of students' language skills through activities that focus on meaningful, personalized conversation. Each class contains purposeful activities within realistic situational contexts to help students build their proficiency and fluency in Spanish. Students will be given opportunities to communicate in a variety of natural scenarios for strategic, interactive exchanges that aim to reinforce, refine, and broaden communicative competence. Students will attend lab sessions outside of class to practice specific aspects of pronunciation. (1 unit)

203 Intermediate Writing and Composition

Ampuero, Fil, Guzmán, S. Sefamí

This course is designed to familiarize students with authentic writing formats and texts that illustrate genres ranging from historical narrative and exposition to short stories, excerpts from novels, poems, and songs. With a focus on writing as process, an ample variety of activities will guide students through different stages in the production of an essay. Grammatical structures and vocabulary presented in the intermediate courses will be emphasized in the writing assignments and in students' essays. The course will promote writing as communication by creating a collaborative learning environment in which students will help each other shape and perfect their prose. (.5 unit)
Recommended text: Diccionario Oxford Compacto Español-Inglés Inglés-Español (paperback).

204 Intermediate Culture and Civilization

Aldana, Ampuero, González, S. Sefamí

This course seeks to enhance an understanding of and an appreciation for the many cultures that comprise the Spanish-speaking world. Through a four-skills communicative approach, culturally relevant linguistic and sociolinguistic dimensions of the Spanish language will be targeted. Reading selections will facilitate and nurture inquiry and exploration into the traditions, customs, literature, and artistic expression of different Spanish-speaking countries. The World Wide Web and the co-curriculum of the Spanish School will be integrated with other resources to constitute important sources of input and guided research. (.5 unit)
Required text: Bretz, Dvorak, & Kirshner, *Pasajes: Cultura* (with listening comprehension audio CD). 4th ed. (New York: McGraw Hill, 1997).

Level 300

Armstrong, Domínguez García, González, Puppi-Redfern, Véguez, Wiseman (coordinator)

301 Advanced Grammar

Armstrong, Wiseman

This course will stress the expansion of the student's active vocabulary and language skills at the third-year level. Classroom activities will center on a thorough review of the most problematic aspects of Spanish grammar, as well as active use of the language. The grammar explanations will be complemented by extensive oral and written exercises in contextualized and communication-based activities. This approach together with the other courses taught at the third-year level as well as the linguistic experiences the student has outside of the classroom will provide immedi-

ate reinforcement of new structures and are intended to maximize the student's linguistic competence. (1 unit)
Required text: Maria Canteli Dominicis et al, *Repase y escriba: Curso avanzado de gramática y composición*, 3rd ed. (John Wiley & Sons).
Recommended text: Butt & Benjamin, *A New Reference Grammar of Modern Spanish*, 3rd ed. (New York: McGraw-Hill NTC, 2000).

303 Advanced Speaking Puppi-Redfern, Wiseman
This course is designed to help students develop their oral and listening proficiencies. Oral presentations, roleplays, interviews, summarizing, formulating questions and comments, jokes, as well as exercises in which students give a critique of the speaker are all used to offer diverse opportunities for self-expression. The assignments will consolidate description and narration in the past and the present, as well as provide the students a structured framework in which to present opinions and explain them. Phonetics exercises will be assigned in order to help students improve their pronunciation and intonation patterns. (1 unit)
Required text: Teschner, *Camino oral: Fonética, fonología y práctica de los sonidos del español* (comes with student audio cassettes), 2nd ed. (University at Texas at El Paso: McGraw-Hill, 2000). Students are asked to bring a small portable cassette player with a recording option and a set of cassette tapes to do their phonetics homework assignments.

Students will be placed in a section of 301 and 303 but may choose 2 (two) of the following electives at the time of pre-registration. Class size is limited and registration will be handled in the order in which they are received by fax, up to the limit for the section.

309 Advanced Writing Domínguez García
This course seeks to improve the writing skills of students by the use of participatory and collaborative activities. Authentic writing models will be introduced, reading skills will be enhanced, and manipulative and creative practice in communication will be fostered. E-mail activities, use of the Internet, and other computer resources will also be incorporated into the course dynamic. The course incorporates five significant, guided writing assignments. Students will be expected to maintain good standards of composition and develop complex communication skills. (.5 unit)
Required text: González & Farrell, *Composición práctica 2001 Internet Edition* (New York: John Wiley & Sons, 2000).

310 Language, Communication, and Culture Domínguez García
This course will help students understand Spanish as a communication system in the political, social, and cultural contexts of today's world. Students will study different speech styles (colloquial, formal, informal), language in society (power relationships, the media), and inter-generational language conflicts (parents' v. children's Spanish). They will also study the history of the Spanish language—its origins, expansion, similarities and differences in the Spanish spoken in Spain and Latin America, and its relationships with other languages both inside and outside the Spanish-speaking world. (.5 unit)
Required text: Koike & Klee, *La lingüística aplicada para la enseñanza del español como segunda lengua* (New York: John Wiley & Sons, 2002).

330 Contemporary Hispanic Culture Puppi-Redfern
This content-based course seeks to enhance an understanding of and an appreciation for the cultural diversity of the Spanish-speaking world through the study of contemporary topics of importance for Latin America. Methodology will focus on the review and analysis of meaningful historical events and their causes and effects; evaluation of these events' roles in shaping regional ideologies and politics; and, consideration of external influences. Topics to be covered will be multidisciplinary in nature, with considerable attention given to value questions arising from the issues studied. The World Wide Web will be integrated with other resources and constitute an important source of input and guided research. Each student will be expected to maintain good standards of composition and to develop strong rhetorical skills. (.5 unit)
Required text: Mujica, *Hispanomundo: Latinoamérica* (Boston: Heinle & Heinle, 2001).
Recommended text: Chang-Rodríguez, *Latinoamérica: Su civilización y su cultura*, 3rd ed. (Boston: Heinle & Heinle, 2000).

333 Hispanic Culture through Film González
The many film offerings in the Spanish School as well as film viewings specific to this course will provide the course material designed to acquaint students with important historical and cultural events of the Spanish-speaking world. Students will explore cultural issues relevant to Spaniards as well as Latin Americans. The course will include five significant, guided writing assignments. Each student will be expected to maintain good standards of composition and develop complex communication skills. (.5 unit)
Required text: The course is web-based; no printed textbook is required.

343 Culture through Hispanic Literature Véguez
In this course we will deal with cultural issues as they present themselves in a variety of short readings. Poetry, short stories, novels, and essays will be considered and discussed in terms of their literary and cultural significance. Work for the course will also consist of short essays and other written exercises. (.5 unit)
Required text: Angela Labarca and Raquel Halty Pfaff, *Convocación de palabras: lectura y redacción* (Boston: Heinle & Heinle).

Note: Advanced undergraduates who place above the 300 level will be permitted to take 401 if space allows.

Graduate Program of Studies

Curriculum and Degree Requirements
Graduate courses are numbered to indicate level of difficulty. Students are informed of their preliminary placement level in the pre-registration information sent upon enrollment in the School.

Requirements for the M.A. for students accepted to candidacy beginning with the 1999 session of the Spanish School are as follows:
Summer of application: the three courses must include one language course at the proper placement level, the *Literary Theory* or *Literary Analysis* course, and a third course at the appropriate level, selected from the offerings in culture and civilization, literature, or professional preparation areas. Students placed at 501 must take 505 as the third course. All candidates for the M.A. degree are required to take the following courses:

a. Two courses in Spanish or Latin American civilization and culture.
b. Three language/linguistics courses (401 may **not** be counted as one of these. Students enrolled in 401 must return for another summer session and place in 501 or 502 before gaining admission to the graduate program in Spain.)
c. 560 *Literary Analysis* (or 660 *Literary Theory* with permission)
d. Three literature courses (560/660 may **not** be counted as one of these). For students not going to Madrid, 583 or 584 **and** 585 or 586 are required courses.
e. The other three courses are electives. (Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.)

Graduate Course Descriptions

Key to three-week courses:
I designates session I (July 4–July 24)
II designates session II (July 25–August 14)

401 Advanced Grammar and Practice Armstrong
This six-week course will offer an in-depth review of the grammar topics in Spanish which continue to cause difficulties for the foreign language learner: the preterite-imperfect contrast, the tense system, impersonal and passive *se*, clitic pronouns, uses of the subjunctive, and adjective placement. The review will be accomplished through a variety of activities in speaking, reading, and writing. Students, therefore, will improve not only their knowledge of grammar but also their proficiency in these skills. A program of vocabulary building will be incorporated as well. (1 unit of **undergraduate** credit)
Required text: Mujica, *El próximo paso*, 2nd ed. (Boston: Heinle & Heinle, 2002).

Note: Students who place at the 400 level must take 401 and 505 and may choose a 500 level culture course at the time of pre-registration.

Language and Linguistics

501 Advanced Language: Reading, Speaking, and Writing Estrada, Nunley, Rogers
This course utilizes an integrated approach to bridging the gap between intermediate and advanced levels of language, with particular emphasis on the development of formal speaking and writing. Review of grammar and development of vocabulary are linked to proficiency functions (e.g., narrating, describing, explaining, analyzing, hypothesizing, and defending opinions) in both speech and writing. Authentic cultural readings of diverse types and sources and authentic video segments serve as a context for linguistic practice in the classroom. This course meets two hours a day. (1 unit)
Required texts: María Luisa Coronado González, et al, *Materia prima*, 2nd ed. (Madrid: Sociedad General Española de Librería, 1998); María Luisa Coronado González, et al, *A fondo*, 2nd ed. (Madrid: Sociedad General Española de Librería, 1998).

Note: Students who are placed at the 501 level must take 501 (two hours a day), 505, and 560. Students at the 501 level who successfully complete the summer, may go to Madrid but these students will be advised to take less than a full course load. Note: full tuition will be charged.

502 Advanced Spanish Language

Bordón, Gutiérrez Araus

The course is a detailed study of some of the more complex points of grammar usage: indicative tenses with a special focus on the past, future, and conditional; the subjunctive in terms of tense and use in simple and complex structures; *ser* and *estar*; personal pronouns and the particle *se*; use of prepositions. (1 unit)

Required text: Selena Millares, *Método de español para extranjeros: Nivel superior* (Madrid: Editorial Edinumen, 1999).

Note: 502 is obligatory for all first-year graduate students, except those exempted on the basis of the placement test. Those with low placement examination scores will be required to take either 401 (no graduate credit) or 501.

505 Advanced Spanish Writing

Bordón, Cabrera, Núnez-Méndez (coordinator), Saldívar

The objectives of this course are to improve the students' capacity to understand texts in Spanish and to develop their ability to express themselves in complex written formats. Both the comprehension and the writing dimensions of this course will be advanced through a variety of modes of expression and functions: description, narration, explanation, persuasion, and hypothesis. Particular attention will be paid to the linguistic components that characterize each type of expression. (1 unit)

Required texts: Valdés, Guadalupe, et al, *Manual de ejercicios de Composicion, proceso y síntesis* 2nd ed. (workbook only) (McGraw Hill); *Diccionario esencial de sinónimos y antónimos* (Barcelona, Vox, 1998). All students must have a standard Spanish-English Dictionary.

Note: 505 is required for all students who place in either 401 or 501.

601 Composition and Stylistics

Cabrera, Núñez-Méndez

The course focuses on the development of the written expression of the advanced student. It aims to improve expressive abilities by appropriate use of form and content toward mastery of the contemporary idiom. A variety of

text types are presented and practiced through writing task, with group work integrated into the course to resolve difficulties in grammar, lexicon, and orthography. Particular attention is given to stylistic questions. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

605 The Indicative Mood Moreno de Alba

In this course students will examine the values and meanings (temporal, aspectual, and modal) of indicative verb tenses. The course will study the oppositions established at the level of the paradigm or general system of Spanish and, when possible, will determine the particular systematic values acquired by some verb forms in certain dialects or varieties of Spanish (for example, American versus European Spanish). (1 unit)

Required text: José Moreno de Alba, *Valores de las formas verbales en el español de México*, 2nd ed. (Mexico, UMAM, 1986).

Recommended texts: Josse de Kock, "Pretéritos perfectos simples y compuestos en España y América", *Actas del III Congreso Internacional de El español de América*, I, Salamanca: Junta de Castilla y León, 1991, 481-494; Luis García Fernández, *El aspecto gramatical en la conjugación* (Madrid: Arco Libros, 1998); María Luz Gutiérrez Araus, *Formas temporales del pasado en indicativo* (Madrid: Arco Libros, 1995).

614 The Spanish Language in America

Moreno de Alba

This course will study the most important aspects of the Spanish language as it is spoken on the American continent, with the aid of literature, history and, above all, linguistics. Departing from some reflections on the influence of the Andaluz and the Amerindian languages on the development of the Spanish language in the Americas, the course will address the main phonetic, grammatical, and lexical features of the Spanish language as employed on this continent. Current trends will be studied to investigate both the unity and the variety displayed in the Spanish used on this side of the Atlantic. (1 unit)

Required text: *El español en América*, 3nd ed. (Mexico: Fondo de Cultura Económica, 2001).

620 History of the Spanish Language Castillo

The purpose of the course is to familiarize the student with the historic character of all languages, and of the Spanish language in particular. The convergent and divergent forces that impact on a language from a variety of sources will be examined, as will the principal processes that have taken shape within the Spanish language in both

theoretical and practical terms: how Spanish emerged from Latin with respect to pronunciation, grammatical forms, the construction of sentences and vocabulary. Differences among Spanish, French, Italian, and Portuguese will be studied, in addition to varieties of present-day Spanish. A close look will be given to the relationship between Hispanic language and culture, as well as the contributions of such groups as the Goths, the Arabs, the European, and various American cultures. Old texts will be read in class and exercises will be developed with the etymological dictionary. (1 unit)
Required text: Material in course pack form to be purchased at Middlebury.
Recommended texts: Rafael Lapesa, *Historia de la lengua española* (Madrid: Gredos, 1982); Joan Corominas, *Diccionario etimológico de la lengua española* (Madrid: Gredos, 1963).

621 Syntax of the Spanish Sentence Gutiérrez Araus
This course begins with a consideration of the structure of the sentence and then moves to the different types of dependent clauses, their syntax, and their use. The course will be complemented by practical and creative exercise, identification, segmentation, and analysis of the various types of sentences studied. (1 unit)
Required text: Antonio Quiles, *et al., Lengua española. Curso de acceso* (Madrid: Centro de Estudios Ramón Areces, 2000).

Culture and Civilization

531 Spanish Culture Maldonado
This course will study the manner in which society satisfies its institutional, ceremonial, and symbolic needs, in terms of the individual and the community. Six contexts will frame the most relevant aspects of Spanish culture: (a) contemporary characteristics of Spanish society, (b) the religious ethic and the social ethic, (c) national, regional, and supranational identities, (d) "popular culture", (e) the social role of monarchical, clerical, and familial institutions, and (f) systems of communications and public opinion. (1 unit).
Required text: Material in course pack form to be purchased at Middlebury.

537 Spanish Art and Culture Paricio Latasa
This course will give students the opportunity to study Spanish art in all its periods, through paintings as chronological distant as Altamira and as recent as the works of Picasso. For a thorough understanding of artistic representation, Spanish drawing and engraving and etching will also be explored. The analysis of art requires a specific language, both in its written and oral forms, which the students will learn to use as a tool to express artistic criticism and to form their own opinions. The knowledge of theoretical elements such as perspective, foreshortening, and techniques such as collage and fresco will provide additional dimensions for inquiry. This course will make extensive use of slides. (1 unit)
Required texts: Arthur M. Hind, *A History of Engraving and Etching* (New York: Dover Publications, 1973). Material in course pack form to be purchased at Middlebury.

538 Studio Art Course: Watercolor, Acrylic Painting and the New Technologies Paricio Latasa
The purpose of the course is to offer students a practical foundation of different artistic techniques such as watercolor, acrylic painting, and the new technologies such as collage, copy art, transfer, rubbing. Issues of composition in form and color, and the use of space and light will also be part of the course. Costume and decoration design and execution for the theatrical production of the Spanish School (*Zarzuela*) will be included in the course. (1 unit)
Required text: Material in course pack form to be purchased at Middlebury.

540 Caribbean Culture through Literature Almazán
This course studies cultural diversity in the Spanish Caribbean with emphasis on its roots, character, development, and contemporary artistic expressions. Taking into account the historical, sociological, and cultural implications of Caribbean culture, students will discuss issues which are transforming contemporary society and cultural production. Special emphasis will be given to ethnicity, slavery, emancipation and independence, politics, emigration and related issues as elements of change in the local culture. (1 unit)
Required texts: Alejo Carpentier, *El siglo de las luces* (Barcelona, Seix Barral, 1972); Luis Rafael Sánchez, *La guaracha del Macho Camacho* (Madrid: Cátedra, 2000). Material in course pack form to be supplied by professor.

542 History of Mexican Art Noyola

This course will offer a general study of Mexican art covering the 16th- through the 20th-century. Within this framework, painting and the lesser arts will be investigated with the objective of gaining insights into a society in formation with particular characteristics and its own unique identity and expression in conjunction with and in spite of its overarching European model. This course will make extensive use of slides. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

545 Theater: Theory and Practicum Plata

This course is conceived as a linguistic and cultural experience, to expose students to the nature of drama, and to acquaint them with selections from Hispanic dramatic literature. After a preliminary consideration of the theoretical and historical underpinnings of Hispanic theater, two practical stages will be followed. The first stage introduces students to the basis of acting through dramatic readings, exercises in speech, and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 unit)

549 Spanish and Latin American Music: First Half of the Twentieth Century (II) Roiz

The course begins with an introduction to the history of music through a review of its various periods. This is followed by a general consideration of Spain and Latin America during the first half of the 20th-century as an introduction to an analysis of Spanish and Latin American music through its composers and the parallels that exist between them. Listening to music is a pleasurable pursuit. Studying and learning about this music makes the pleasure that much greater. This course meets two hours a day. (1 unit)

Required text: Tomás Marco, *Historia general de la música*, vol. IV (El siglo XX) (Madrid: Ediciones Istmo).

630 Contemporary History of Central America (I) Ulloa

This course will introduce the student to the reality of Central America, using the historical development of the region as a foundation, with brief references to the colonial period, independence from Spain, and the formation of republics up to the creation of nation-states. Utilizing a cultural approach, the course will focus on three moments: a) the initiation of military conflict in the 1980s; b) the negotiation process and peace accords; c) the institutionalization processes of integration and the Plan Puebla

Panamá, 1991-2002. Students will analyze the causes of conflict, the internal and external factors that intervened, the relationships between the region and the U.S. as well as the natural disasters such as Mitch in 1998 and the earthquakes in 2001, in order to better understand the challenges that democracy building present to this conflicted region. This course meets two hours per day. (1 unit)

Required texts: Héctor Pérez Brignoli, *Breve historia de Centroamérica*, 2nd printing (Madrid: Alianza Editorial, 1990). Material in course pack form to be purchased at Middlebury.

631 Contemporary Spanish History Maldonado

This course will consider Spanish history from the Bourbon Restoration to the present day. Social and economic convulsions, civil war, and the military dictatorship that prevented freedom and democracy from becoming institutionalized until near the end of the 20th-century will be the main focus. Special consideration will be given to the period of King Juan Carlos I and the democratic governments of the Socialists and the Conservatives, including their corruption and respective scandals, as well as the most recent elections. (1 unit)

Required text: Jover, Gómez-Ferrer, & Fusi, *España: sociedad, política y civilización* (Madrid: Editorial Debate, 2001).

634 Emigration in Latin American Cinema Almazán

This course will study the theme of emigration and emigrants and their struggle in selected films from Latin America. Using a selection of films, the course will consider the history of this topic in cinema, its main sub-topics, its influence, and its importance. The course will also cover documentary films and newsreels. (1 unit)

Required text: Material in course pack form to be purchased at Middlebury.

Literature

560 Literary Analysis Carreño, Carvalho, Polo de Bernabé (coordinator), Rios Sánchez, Roses, J. Sefamí

This course will introduce the graduate student to the techniques of literary analysis, critical thinking, reading, and interpreting Hispanic literary texts. It is divided into three segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry, and drama. Each student will write several papers and actively participate in class discussions. (1 unit)

Required texts: C. Virgilio, T. Valdivieso, and E. Friedman, *Aproximaciones al estudio de la literatura hispánica*, 4th ed.

(New York: Random House); Alexander Coleman, *Cinco maestros* (New York: Harcourt Brace); Carlos Fuentes, *Aura* (Mexico: Era); Federico García Lorca, *Yerma* (Madrid: Cátedra).
Recommended text: M.A. Abrams, *A Glossary of Literary Terms* (New York: Holt).

Note: 560 is obligatory for all first-year graduate students above 401. Exemption may be granted if an equivalent graduate course has been taken.

583 Spanish Literature to the Seventeenth Century Livosky

This course will study representative works of Medieval and Golden Age Spanish literature. The thematic and formal aspects of key seminal works will be analyzed in the context of the social, religious, and political preoccupations in Spain during this period. Class discussions will center on the changing worldview reflected in these works. Short essays and midterm examination. (1 unit)
Required texts: Fernando de Rojas, *La Celestina*, ed. Severin (Madrid: Cátedra); *Lazarillo de Tormes*, ed. Francisco Rico (Madrid, Cátedra); Cervantes, *Novelas ejemplares*, ed. Harry Sieber (Madrid: Cátedra); Tirso de Molina, *El burlador de Sevilla*, ed. I. Arellano (Madrid, Espasa-Calpe, Austral); Calderón de la Barca, *La vida es sueño*. ed. Ciriaco Morón Arroyo (Madrid: Cátedra); *Poesía del Siglo de Oro*, ed. E. Rivers (Madrid:Cátedra). (1 unit)

584 Spanish Literature of the Nineteenth and Twentieth Centuries Ríos Sánchez

This course studies works that are representative of diverse movements and tendencies: Romanticism and Realism, End of Century (Modernism), and first generation of the Post War. Each of the works selected is commented on and analyzed according to the diverse aspects that configure it within a context, a general movement, the genre to which it belongs, and the author. (1 unit)
Required texts: Gustavo A. Bécquer, *Leyendas*, ed., Joan Estruch (Barcelona: Crítica, 1994); B. Pérez Galdós, *Misericordia*, ed. L. García Lorenzo (Madrid: Cátedra); Pio Baroja, *La busca* (Madrid: Caro Raggio); Antonio Machado, *Campos de Castilla*, ed. G. Ribbans (Madrid:Cátedra); García Lorca, *Bodas de sangre*, ed. A. Josephs (Madrid: Cátedra); A. M. Matute, *Aranmanoth* (Madrid: Espasa Calpe).

585 Latin American Literature to the Nineteenth Century Concha

This course offers a survey of Spanish American letters from Pre-Columbian times to 1900. We shall deal with key works in the development of native and Spanish American literatures, beginning with a portion of the Popol Vuh (c.1553) to the poetry of the Cuban, José Martí, and the Nicaraguan, Rubén Darío. Sor Juana Inés de la Cruz will be studied (colonial period), as well as Simón Bolívar (independence), and Alberto Blest Gana (19th-century). Exams, including midterm and final, plus oral presentation. (1 unit)
Required texts: *Popol Vuh* (Mexico: Fondo de Cultura Económica, 1981); Bartolomé de las Casas, *Brevísima relación de la destrucción de las Indias*, 3rd ed. (Madrid: Cátedra); Sor Juana Inés de la Cruz, *Obras completas* (Mexico: Siglo XXII); Alberto Blest Gana, *Martín Rivas* (Madrid:Cátedra); José Martí, *Ismaelillo* (Mexico: Porrúa); Rubén Darío, *Azul*, *Prosas profanas*, *Cantos de vida y esperanza* (Madrid: Cátedra).

586 Latin American Literature from Modernism to the Contemporary Period J. Sefamí

The class will survey the evolution of Latin American literature from the end of the 19th-century to the end of the 20th-century. Special emphasis will be given to representative authors of the five periods that form these one hundred years of literature: *modernismo*, *Post-modernismo*, *Vanguardias*, the *Boom*, and the *Post-Boom*. Discussions on gender, post-modernism, canon formation will be included. Two exams (a midterm and a final) and a critical essay (8–10 pages). (1 unit)
Required texts: Gaganigo, De Costa, Heller, Luiselli, Sabat de Rivers, & Sklodowska, *Huellas de la literatura hispano-americana* (Upper Saddle River, NJ: Prentice Hall, 1997); Mariano Azuela, *Los de abajo* (Madrid: Cátedra, 1992); Maria Luisa Bombal, *La ultima niebla* (Barcelona: Seix-Barral, 1988).

661 Mexican Literature of the Twentieth Century and the Formation of the National Identity Noyola

The purpose of this course is to study the formation of Mexican identity. We will consider literary texts as well as the history of ideas as projected in historical texts and newspaper accounts. The course will consider the century from independence to the Mexican Revolution which includes the periods known as Romanticism, the historical novel, realism, naturalism, *modernismo*, and the Mexican chronicle. (1 unit)
Required texts: Cecilia Miranda Cárabes, *La novela corta en el primer Romanticismo mexicano* (Mexico: UNAM, Instituto de Investigaciones Filológicas [Nueva Biblioteca Mexicana,

96]); Joaquín Navarro, *La novela realista mexicana* (Universidad Autónoma de Tlaxcala [Serie Destino Arbitrario, 8]); John Brushwood, *México en su novela* (Mexico: Fondo de Cultura Económica); José Emilio Pacheco, *Antología del modernismo (1884-1921)* 2 vols. (Mexico: UNAM [Biblioteca de Estudiantes Universitarios, 90, 91]); Max Henríquez Ureña, *Breve historia del Modernismo* (Mexico: Fondo de Cultura Económica [Tierra Firme]).

662 Don Quijote de la Mancha Livosky

This course is designed as an introduction to *Don Quijote* with emphasis on Cervantes' thematic use of literary theory. This approach will aim to explore the reasons why *Don Quijote* is considered to be the first modern novel and why it is placed in the context of the development of fiction in Western culture. Students pre-registered for this course are encouraged to read as much of the text as possible before coming to Middlebury. (1 unit)

Required texts: Miguel de Cervantes Saavedra, *Don Quijote de la Mancha*, ed. Martín de Riquer (Barcelona: Planeta). Material in course pack to be purchased at Middlebury.

665 The American Dream: Utopias in the Hispanic Letters Roses

Since the time of Columbus' "Carta del descubrimiento," America has been the possible site for the different life. In this new continent Europeans first located their literary utopias in the 16th-century Spanish and Latin American literature also idealized American reality which we will consider through the analysis of some representative works of this genre. We will study the evolution of certain cultural phenomena, such as pre-Hispanic civilizations (*Comentarios reales*), colonial economic processes (Baroque poetry), the start of identity-building projects (*Facundo*, "Nuestra América," *Ariel*), the epic of Latin America from the perspective of political poetry (*Canto general*), exile and nostalgia (*Variaciones sobre tema mexicano*). (1 unit)

Required texts: Inca Garcilaso de la Vega, *Comentarios reales*, ed. Mercedes Serna, (Madrid: Castalia, 2000); José Enrique Rodó, *Ariel*, ed. Belén Castro (Madrid: Cátedra, 2000); Pablo Neruda, *Canto general*, 2a.ed. E. Mario Santí (Madrid: Cátedra, 1992); Luis Cernuda, *Ocnos. Variaciones sobre tema mexicano* (Sevilla: Diputación Provincial, 1993).

673 Arms, Words and Images. History, Literature, and the Arts: The Spanish Civil War Polo de Bernabé

Few events in the 20th-century have fired so much the imagination, provoked ideological discussions, and stirred more emotions inside and outside Spain than the Spanish Civil War (1936-1939). Few events have been the object of more representations in words and images: from Picasso's *Gernika* to the fictional and documentary films such as *The Good Fight* or *Sierra de Teruel*; from Neruda, Vallejo, A. Machado, Rafael Alberti, Miguel Hernández, and Ramón Sender to George Orwell and Hemingway, from "romances de soldados" to a large production of posters, songs, and oral testimonies, the Spanish Civil War has been the site of extraordinary cultural energy. This course will study, through essays, historical documents, poetry, narrative, film, and the arts, the Spanish Civil War as a space of historical, ideological, artistic, literary, and popular cultural discourses, present and past, which has become a key to the understanding of modern history and contemporary Spain. Two short papers, oral presentations, final paper, and active class participation are required. (1 unit)

Required texts: Gabriele Ranzato, *The Spanish Civil War* (New York: Interling, 1999); Pierre Vilar, *La guerra civil española* (Barcelona: Crítica, 2001); Ramón Sender, *Réquien por un campesino español* (Barcelona: Destino). Material in course pack to be purchased at Middlebury.

675 Contemporary Spanish American Short Story Concha

This course focuses on reading and study of the masters of short narrative in 20th-century Latin America and on their main collections in the genre. The Mexican Rulfo, the Colombian García Márquez, the Argentine J. Cortázar, and others will be considered. Close textual reading and socio-historical contexts will be emphasized. One mid-term and one final exam, plus oral presentation. (1 unit)

Required texts: Juan Rulfo, *El llano en llamas* (Mexico: Fondo de Cultura Económica); Julio Cortázar, *Cuentos completos*, vol. 1 (Madrid: Alfaguara); José Donoso, *Cuentos completos* (Barcelona: Seix-Barral); Gabriel García Márquez, *Doce cuentos peregrinos* (Barcelona: Mondadori, 2000).

694 Instructional Technologies in the Language Classroom (I) Román-Mendoza

Designed for current and future teachers, this course provides a hands-on introduction to the many uses of technology in today's foreign language classrooms. Participants will gain practical experience in (1) the assessment of commercial and non-commercial technology-enhanced materials; (2) search strategies/tools for the Web; and (3) the development of web-based activities for the classroom (webquests, hotpotatoes exercises, electronic portfolios). Current trends in the field such as the pedagogical use of synchronous and asynchronous communication tools, and the design of Web-based learning environments by using Web-course management tools will be presented for analysis and discussion. The course is open to both beginners and advanced computer users. This course meets two hours a day. (1 unit)

Required text: Material in course pack form and CD-ROMs to be supplied by professor.

695 Spanish Methodology and Instruction Liskin-Gasparro

This course provides a balanced presentation of central issues in the theory and practice of Spanish teaching methodology. The class assists participants in developing critical skills for professional practice. Course topics include: current models in language teaching methodology, classroom communication and the design of communicative tasks, and the development of language skills. (1 unit)

Required texts: Judith L. Shrum & Eileen W. Glisan, *Teacher's Handbook: Contextualized Language Instruction*, 2nd ed. (Boston: Heinle & Heinle, 2000); Terry L. Ballman, Judith E. Liskin-Gasparro, & Paul B. Mandell, *The Communicative Classroom, AATSP Professional Development Series* (Boston: Heinle & Heinle, 2001).

The Graduate School In Spain

Instituto Internacional
Miguel Angel, 8
28010 Madrid, SPAIN
Telephone: 011-34-91-319-8188
Fax No: 011-34-91-310-0036

The capital of Spain offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The School in Spain is located at the Instituto Internacional, a building of great historical and artistic interest whose location, in one of the nicest areas of Madrid, makes it easily accessible to our students.

Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus. In Madrid, the students follow a program consisting of four courses one semester and five courses the other. Course choices and whether four or five courses are taken in the fall or the spring, depend on academic performance at Middlebury and upon previous studies, needs, and interests.

Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory. M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters, history, art, architecture, and literature. Therefore students will be advised to purchase "Historia de España" by J.M. Roldan.

Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until late May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing, and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail during the summer months.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished group of some of the most renowned scholars in Spain, including university professors, and other authorities in the fields of letters, history, the social sciences, and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there, although there are also several classes taught by Latin American scholars about Latin American topics.

The Undergraduate Program

Middlebury College offers undergraduate programs at the Instituto Internacional in Madrid, la Universidad Carlos III in Getafe, la Universidad Internacional SEK in Segovia, and la Universidad de La Rioja in Logroño. For information and an application, please contact Middlebury College Off-Campus Study office at (802) 443-5745 or at studyabroad@middlebury.edu.

Housing: Arrangements for accommodations in Madrid are made by the students with the aid of the Housing Coordinator of the School, who keeps an up-to-date list of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The approximate expense for room and board for the 2002–03 academic year is $7,720.

Administrative Staff

Director: Kim Griffin, Ph.D., The Ohio State University. Upon receiving an M.A. from the Middlebury College Spanish School, Professor Griffin became the Assistant Director of the School in Spain. After receiving her doctorate in foreign language education, she directed the faculty of philology at la Universidad Europea de Madrid. She has published articles on second language acquisition and is a frequent speaker at seminars organized by Madrid's Universidad Complutense, la Universidad de Salamanca, and la Colegio de Doctores y Licenciados.

Assistant to the Director: Lena Santillana received her M.A. from the Middlebury College Spanish School and has worked for the School in Spain since 1993. Previous to working for Middlebury, her experience includes teaching at the high school and college level in the state of Washington. For the Madrid program, she handles orientation and preparation for students going abroad, student registration and all non-academic affairs.

Housing Coordinator: Laura Hernández received her degree in Spanish, French, and English translation from the Institut Supèrieur Cluny-Iseit in 1993. Before joining the School in Spain, she worked for a non-profit foundation organizing the international congress-exhibition, Expolingua. As Housing Coordinator, she helps students with housing and organizes the program-sponsored trips.

Student Activities and Site Coordinator: Michele Harrell received her M.A. from the Middlebury College Spanish School. Prior to working for Middlebury her experience includes teaching in Spain, Indonesia, and at the junior high and high school levels in New York State.

Faculty and Student Development Coordinator: Teresa Cordova received her degree in International Relations from Tufts University. She previously worked as the Coordinator for the Association of Northamerican University Programs in Spain and is employed by the Fulbright Commission.

The following list is representative of the courses offered in recent years. It is possible that some of them may not be offered each year. Please do not use this course list for final course selection. For current lists and descriptions please consult the web page: http://www.middlebury.edu/~msa/spain/graduate/index.html.

Fall Semester

LANGUAGE

SP503	Grammar of Spanish: Fundamental Problems
SP507	Oral Expression in Spanish
SP509	Phonetics
SP602	Translation: General and Literary
SP607	Written Communication in Spanish
SP622	Syntax of the Simple Sentence
SP624	Comparative Syntax: Spanish/English

CULTURE AND CIVILIZATION

SP532	History of Spanish Music
SP533	El Greco, Velázquez, Goya
SP553	Spain and the European Union
SP637	20th-Century Spain
SP643	Spain and Latin American Coincidences and Contrasts

LITERATURE

SP561	Classical Works: Spain
SP563	Spanish Literature by Women
SP764	Contemporary Latin American Short Story
SP767	Ideology and Composition of Quijote

PROFESSIONAL PREPARATION FOR TEACHERS

SP693 Acquisition of Spanish as a Second Language: Theory

Spring Semester

LANGUAGE

SP506 Today's Spanish
SP508 Oral Expression in Spanish: Academic Discourse
SP603 Translation: Political/Social/Economic
SP623 Syntax of the Compound Sentence

CULTURE AND CIVILIZATION

SP535 Modern Spanish Painting, 19th-Century to Picasso
SP539 Jews, Muslims, and Christians in Spain and Latin America
SP547 Contemporary Religious Movements in Latin America and Spain
SP633 History of Spanish Architecture

LITERATURE

SP562 Classical Works: Latin America
SP683 Poetry and Identity
SP689 Love and Literature: From Bécquer to Valle-Inclán
SP760 Advanced Literary Theory
SP766 Women in Novels
SP769 Modern Spanish Theater

PROFESSIONAL PREPARATION FOR TEACHERS

SP692 Acquistion of Spanish as a Second Language: Practice

General Remarks: Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other U.S. universities with programs at the Instituto Internacional. Permission from the Director of the School in Spain is required.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

MICHAEL R. KATZ
Dean of Language Schools and Schools Abroad
D.Phil., Oxford University

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Dean of Language Schools and Schools Abroad, Sunderland Language Center, Middlebury College, Middlebury VT 05753.

The Middlebury College Language Schools welcome students with many abilities and disabilities. Students with disabilities are supported by the Americans with Disabilities Act Office which encourages inquiries from prospective applicants. The ADA Policy is available on the World Wide Web at www.middlebury.edu/~ada.

Middlebury College endeavors to present an accurate overview of the programs, facilities, faculty, and fees of the Spanish School in this publication. However, Middlebury College reserves the right to alter any programs, facilities, faculty, or fees described in this publication without notice or obligation.

Accreditation: Middlebury College is accredited by the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

Middlebury complies with VSA, Title 16, Statute 176, section I (c) (1) (C), which states that "credits earned in [student's current institution] are transferable only at the discretion of the receiving school."

The Language Pledge®

The Language Pledge is a registered trademark of Middlebury College

Professors Norma Catálan (l.) and Eva Nuñez-Méndez (r.) during a Spanish School celebration.